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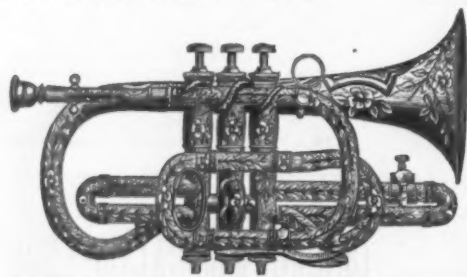
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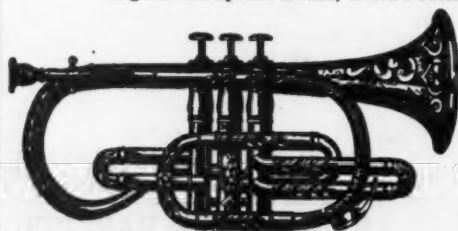
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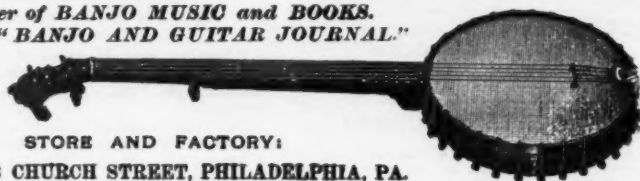
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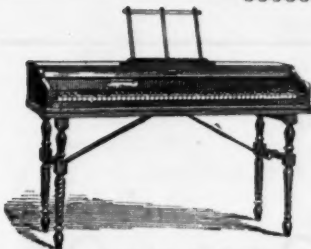
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A Christmas Dream.

By MAX MARETZKE.

CHAPTER VI.



ALASTOR (through the underground fiery current): "Hallo No. 17777!"

SOPHIS.—"Hallo! Here in Vienna!"

ALASTOR.—"What has become of you since that wild-goose chase to Scottish mountains and fairyland? How did you manage your prima donna?"

SOPHIS.—"Don't mention it, please. I shall hereafter prefer the torments of hell to the trouble of managing a capricious prima donna."

ALASTOR.—"Tis rumored here that you have made a disgraceful exodus."

SOPHIS.—"That friar was carrying a whole arsenal of engines to lay siege to me. Besides, he had the smoothest tongue to beguile a credulous woman. The fellow in my opinion made love to her."

ALASTOR.—"Why did you not do the same, instead of wasting your spirit on her?"

SOPHIS.—"You surprise me, brother Alastor. If the devil could love, he would be good. Besides, in that respect, no devil could compete with a Catholic monk."

ALASTOR.—"I am afraid that you will remain an excellent professor of Sophistry, but never rise above a poor devil. Anyhow, what are you doing in Vienna?"

SOPHIS.—"I am studying music and composition with Abbé Vogler."

ALASTOR.—"What for?"

SOPHIS.—"If I cannot find a composer for his Satanic Majesty, I shall offer him my own services."

ALASTOR.—"Nonsense! They will not be accepted."

SOPHIS.—"I intend also to try my luck on Mozart."

ALASTOR.—"Don't you dare! That man and his music are destined for heaven, and not for us. He would convert all the devils if he were to compose for us, and if he lives long and writes much more he may make mankind better. It would be more safe to dispatch him at once to heaven."

SOPHIS.—"How is it to be done? A novel idea that a devil should send anyone to heaven!"

ALASTOR.—"Order a requiem mass from him. He will write it for his own funeral service, and it shall prove his passport to Paradise."

SOPHIS.—"It shall be done as you command; but shall I try Haydn or Beethoven?"

ALASTOR.—"Useless endeavors! Haydn is the personification of human kindness and religious fervor, and Beethoven lives only for his art, and cares nothing for whatever we could offer him. You had better go to Paris. Wait for a chance; you have yet sixty years' time before you. You may find in our beloved Paris what you are searching for."

CHAPTER VII.

At a small table in a café-estaminet in Paris, about the year 1840, sat two young men. Their names were Richard Wagner and Jacques Offenbach. They both were as poor as church mice, and, judging from their outward appearance, nobody would at that time have believed that they were destined to play an important part in the musical world, and still less that Wagner and Offenbach would

ever be able, although in quite opposite directions, to make sweeping revolutions in the musical taste of the entire civilized world. The theme of their conversation was opera. Wagner talked about creating a more "ideal opera," and Offenbach intimated that a more "material opera" would suit the masses better.

At a table near them sat an elderly gentleman attired in a modern black suit, with decorations in his buttonhole, but his head covered by a Turkish fez. He approached the two young composers and introduced himself as the Chevalier Sophistocles—intendant general of the royal opera of an autocrat in the East—and stated that he was on an errand to find a musical director and composer suitable to the somewhat extravagant taste and fancy of his master.

Both young maestros offered their services, and went so far as to hint that they would be willing to share the duties and emoluments, but requested to be given some particulars as to the taste and fancies of the autocrat.

"My powerful master would pay any price to find a genial composer, but he would reserve to himself the right to dictate the ideas and the forms of compositions; in fact he wishes to entirely control the talent and genius of his composer."

Offenbach smiled ironically, but Wagner said: "Your king is in search of a composer, and I am in search of a king; so far we agree, but the flight of my ideas nobody shall dictate, and the forms of my compositions no human

being shall control. On the contrary, I am in search of a king whom I can control, whom I could bend and twist in many different ways, and use as a woman does a hairpin!"

"My powerful and absolute master is not that kind of a hairpin," answered Sophistocles, whereupon Mr. Wagner, excusing himself with a previous appointment, took leave of the company.

Sophistocles now addressed Offenbach, inquiring what he had to say. Offenbach rejoined: "For wealth, fame and pleasure I am willing to modify and mollify the course of ideas and change the channel of my thoughts; but please explain and specify more clearly what is required."

"My master desires music which will caricature the present forms of opera, parody the masterpieces of great composers, ridicule the effect of concerted music, burlesque the entire system and appeal more to the lower passions than to the higher emotions."

"And what propositions would you make for complying with such an extraordinary request," asked Offenbach.

"Listen to me, sir," said Sophistocles; "but you are still sipping at that glass of stale beer before you; let us have a bottle of champagne, and proceed to talk business—Eh! Garçon, bring a bottle of Veuve Clicquot."

The waiter brought the bottle, the cork flew up with a loud detonation to the ceiling, and then—

"Well, and then?" I asked.

"Well, then," answered the German basso, slowly puffing the smoke in rings from his cigar—"well, then, I awoke.



THE FLIGHT OF THE SPIRIT OF SOPHISTOCLES.



SOPHOCLES MEETS WAGNER AND OFFENBACH.

But it was not the bottle of Veuve Clicquot that woke me up and interrupted my funny dream; it was that bottle of champagne which you placed yesterday on my night table, and which exploded this morning."

THE END.



Vienna Letter.

VIENNA, November 30, 1894.

IT seems to be the policy of concert givers to give two performances within two or three weeks' time, and it is a very fortunate thing for the poor critics who want to do the square thing all around. The season is now in full way, and the variety and quantity of attractions offered the public are bewildering. The question as to "where shall I go this evening?" is the most perplexing one of the day, Sundays not excepted. They are here in countless numbers, pianists, violinists and 'celloists intermingled with a few vocalists, and a large number are strangers, so that a full house, that is, a house sold out, is the exception, not the rule. I begin to think that success with an artist is luck or fate, and that concertizing on the whole is a thankless, discouraging task, in Vienna, at least; and the newspapers are so remarkable in their mode of hashing up the various ones. Sometimes the criticisms are nothing less than unique. For instance, consider the accounts written about the two concerts given by Ben Davies, Tivadar Nachéz and Algernon Ashton. One journalist states that the feature of the evening was the piano work of Ashton. Ridiculous! Ashton may be, no doubt is, a very nice man, but he can't play the piano a little bit (entre nous, it is to be wished that he played still less), and the compositions which as his own handiwork he imposes upon an unwilling public are atrocious. Still another writes of the wearisome solos of Nachéz, which continually break in between Davies' numbers. "Interruptions," I think they were styled. It is absurd to dispose of an artist in such an off hand manner. Nachéz may not be a Sarasate, but he certainly is an excellent violinist; and while it is true that many sighed for more songs in preference to the numerous violin numbers, the fact remains that as a first-class artist he was entitled to a pro and con criticism. Everyone praised Davies. Probably because no other alternative was offered them. And still I have as yet seen nothing from Hanslick on the subject; and as Hanslick is considered the infallible voice of the Vienna press, it seems to me that England's great tenor has also had no fair play.

Irene von Brennerberg, an excellent violinist, gave a very successful concert last Monday. The audience was large and elegant, representing the aristocracy of Wien, and the young lady experienced the unusual sensation of playing for friends, not possible foes, being well known in musical circles, formerly as a promising student, and later as a clever musician. There were quantities of lovely flowers and elegant gowns, and the evening was quite as much a social as an artistic affair. Miss Brennerberg's numbers included a Spohr concerto, canzone of Taubert, sielanka of Wieniawski and a Hungarian rhapsodie of the Hubay. Her tone is large and pure, her technic splendid, and while the interpretations are thoroughly musical there is that dash and security which makes her playing what one calls finished. Miss von Niessen, a vocalist from Dresden, suffered painfully from stage fright all through her numbers.

It was most unfortunate, but, despite the disadvantages under which she labored, she met with considerable success.

Wladimar de Pachmann gave his second concert for some unknown reason in the large music hall. The attendance at the first recital was not large, so I can't imagine why he should have risked the depressing effects of a conspicuously empty house. De Pachmann has seen the height of his glory. He does wonderful things with his fingers, and his tone quality is as beautiful as ever, but there it all ends, and the time is past when an artist need give merely an acrobatic performance. One demands nowadays a musician, and this he never was and never will be. There is a total want of breadth, of nobility, of manliness or intellectuality. The consideration of the intentions of the composers would never occur to the man. Everything is done for

digital effect, and what a sadly shabby aim and ambition that is! The program included Beethoven's thirty-two variations, Jagdlied and Abschied of Schumann, prelude, fugue and caprice of Mendelssohn, Chopin sonata op. 35, nocturne, two etudes, mazurka, valse and Liszt ballade, legende and valse impromptu. The caprice of Mendelssohn was delicious and was naturally encored, as well as the etude op. 10, No. 5. The ballade was uninteresting, the nocturne tiresome and the second etude, op. 25, No. 3, poorly played. I have heard him play this one particularly well at other times. The mazurka was charming, but the valse had better been played as it was written. Chopin is quite good enough for most people without any improvements of De Pachmann. There were several encores at the close of the program, but I have never yet attended a concert in this city and found the demonstration missing. They are awfully accommodating.

Leoncavallo has long entertained the idea of writing a ballet, but a new form of ballet, introducing a chorus, and has now completed the work, which he last summer began. The subject is taken from Goethe's "Reinecke Fuchs," and the probabilities are that it will receive its first production in the Royal Opera here. The composer has already sent the score to Director Jahn, to whose careful direction he is indebted for the wonderfully perfect presentation of "Pagliacci."

Frau Krzyzanowski-Doxat, of the Leipzig Opera, appeared here recently as guest in "Tristan and Isolde," "Fidelio" and "Huguenotten" with great success. Doxat's voice shows somewhat the wear from Wagnerian work, but her strong histrionic talent and wonderful dramatic force fascinate and hold the attention and enthusiasm of her listeners. "Isolde" was perhaps the least happy of her efforts. The first act was rather overacted, too much ranting for the passionate but proud queen; but the love scenes in the second were perfect, and she was recalled several times, so that this, her first appearance, was a most auspicious one. In "Fidelio" it was again the actress, not the singer, who charmed; her voice is too small for the theatre and the rôle; there was not sufficient tone volume. During the first scene, the beautiful quartet and trio, she was scarcely heard. The aria, for which she so evidently reserved her strength, was exquisitely sung. During the prison scene and the trying duo with "Florestan" she was immense; the effect of her singing and acting was remarkable. The public was frantic in its demonstrations of approval. Richter directed, and the orchestra at the close of the overture received an ovation. As "Valentine" in "Huguenotten" Doxat was greatest in the fourth act; her personation of the rôle was original and clever and her acting again wonderful. During the other acts she forced her voice, and while the tone produced was larger the quality was less pure, and many beautiful effects in the duets with Marcell were lost. The applause was long and stormy.

One of the most delightful events of the season was the concert given Tuesday evening by the Rosé Quartet. The hall was filled to overflowing with a select and enthusiastic public and everything bore a festive air, for it was the first public appearance of Arnold Rosé, the first violinist, since the Austrian Emperor conferred upon him the title of court violinist to His Majesty. Anton Rubinstein's quartet, op. 17, No. 2, formed the opening number. The quartet played as though inspired; the ensemble was perfect and the shading and interpretation most artistic in style and finish. The second and third movements were particularly effective, and the artists were recalled several times. For the first time in some four or five years Eduard Schütt gladdened the hearts of music lovers by appearing in public, and the ovation tendered him was an eloquent one. He appeared as composer and pianist, and it would be a very nice discrimination to attempt to say for which the enthusiasm was the warmer. Everyone knows of

the charming and musical productions of his clever and original pen, and his new suite for violin and piano is so thankful a composition that it may well take the place of the much played Grieg sonates in concert programs. There are four movements, one more bewildering, bewitching than the other. There is a daintiness, a play of colors, a spontaneity of thought and conception which belongs peculiarly to this gifted composer. And it is all so natural and so original and healthy, if I may use such an expression. With all the exquisite daintiness which pervades the entire work there is a feeling of life, of reserve force and power which gives it great substantiality and wearing qualities. The suite, which is op. 44, is one of the most delightful and satisfying duo creations I have ever heard. It is to be regretted that in the composer the world loses the pianist. Schütt is a great artist. Such temperament, such fire, a big technic, a wonderful variety of exquisite touches and fine pedal effects! It was a perfect performance. Rosé, with his big tone and finish, left no room for criticism, and the persistent and frequent bursts of applause which broke in between the various movements left no doubt as to the enjoyment and delight of the audience. THE MUSICAL COURIER'S congratulations, Herr Schütt! The Beethoven Quartet in four movements, op. 59, No. 3, was heard with keen interest. It was chamber music brought to perfection.

The second Philharmonic concert was given last Sunday, and despite the inclement weather the large Saal was again sold out. The "Egmont" overture of Beethoven opened the concert, followed by Liszt's first piano concerto. The soloist, Richard Epstein, is scarcely sufficient artist to play so prominent a rôle in an affair of such importance as one of the orchestral concerts. While his rendition of the concerto was creditable, there was not the maturity, finish and certainty desirable. There were passages where rhythm suffered, and the orchestra and piano were not always entirely together. Anton Bruckner's second symphony occupied the other half of the program. The third movement was particularly well received in fact, all was heartily applauded, but it was certainly too long. Two movements would have contented any other composer, and the listeners as well. More next week about Smareglia's opera.

LILLIAN APEL.

Fannie Bloomfield-Zeisler.

THE following comments on the performance of Fannie Bloomfield-Zeisler in Hamburg were taken from papers published in that city:

"Hamburgischer Correspondenz," November 20, 1894.

Mrs. Bloomfield-Zeisler, of Chicago, who at Vienna, Berlin and other cities of Germany has scored success upon success, made her debut at Hamburg at the third Philharmonic concert last night. Her playing last night convinced us, too, that she is one of the first pianists of the time. In this age of wondrous virtuosity it goes without saying that in the field of technic this artist is as absolute a master as any of her celebrated colleagues; and still there is one thing which merits particular mention, and that is the perfectly marvellous evenness of her scale, which sounds like a glissando, as though there was no necessity of a transposition of the thumb. With this brilliant technic Mrs. Zeisler combines musical intelligence to such a degree as to almost overshadow the element of sentiment. Her tone has a wealth of dynamic shades; in the fortissimo it is somewhat sharp, as is also the case with Carrefio; this is a peculiarity common to all pianists of passionate temperament. Mrs. Zeisler is a pianist who always interests, always fascinates; an artist of the finest musical instinct. While she did full justice to a work which demands a great and brilliant style, she finds alike beautiful expression for the dreamy and delicate in music, as she proved in the adagio of the concerto as well as in Scarlatti's pastorale, which was given as an encore. The artist was overwhelmed with frantic applause.

"Hamburger Fremdenblatt," November 30, 1894.

In the interpretation of Rubinstein's colossal work Mrs. Bloomfield-Zeisler showed not only intimate appreciation of the master's peculiar characteristics as a composer, but also sovereign mastery of its enormous technical difficulties. Stormy applause again and again recalled Mrs. Zeisler, who responded with Scarlatti's E minor pastorale. She played it with exquisite elegance and again earned most enthusiastic applause.

"Hamburger Nachrichten," November 30, 1894.

Mrs. Fannie Bloomfield-Zeisler played the wonderful D minor concerto by Rubinstein. The master wrote this work for himself. What woman could come up to the full measure of that giant's physical strength? And, to the credit of Mrs. Zeisler be it said, she does not either. But, after all, there are only a few places in the concerto where this was noticeable. Everything else shone out in highest perfection. Mrs. Bloomfield-Zeisler is a pianist of the first rank. The technic of the artist challenges admiration. Her playing is characterized by a fine, healthy tone, which in forte passages possesses a metallic sound like steel, a noble cantilene, brilliant wrist action and, generally, by splendid, dashing bravura.

Baden-Baden.—Frederic Lamond has been playing with great success at Baden-Baden. He did splendidly in Tchaikowsky's B minor concerto and also in several solos by Liszt. Frau Sophie Menter, who was present, congratulated her young colleague on his remarkable powers.

Nikita Leaves for Russia.—Louise Nikita, who made such a pronounced success in Paris as "Mignon," left that city November 28 for Russia via Berlin to fill her engagements in the northern empire until spring, when she returns to Paris to make her re-entrée at the Opéra Comique in the rôle of "Lakmé." Nikita is one of the greatest favorites on the Russian lyric stage.



BRITISH BUDGET.

BRITISH OFFICE OF THE MUSICAL COURIER, {
15 Argyll street, LONDON, W., December 5, 1894. }

THE Society for the Cultivation of Modern Chamber Music gave its first concert Wednesday evening at Messrs. Brinsmead's new concert room. The program opened with Vincent D'Indy's trio in B flat, op. 29, for piano, clarinet and violoncello, and I think it safe to say that nobody ever understood this excerpt from the French composer on the first hearing. It certainly is a peculiar composition, and some parts of it are quite incomprehensible. The third movement, containing a fine clarinet solo, is most beautiful and readily understood. Other instrumental numbers were Dr. Parry's "Partita," for piano and violin in D minor, which is a fine composition and was magnificently played, perhaps the second movement being the best, and Joseph Haydn's quintet concertant, which I do not understand being included in a concert of modern chamber music. The vocal selections were "With Thy Rosy Lips" (Robert Franz), "Dites-moi" (Ethelbert Nevin), "In Dieser Stunde" (Max Spicker), and two songs by Oscar Meyer. The first "Siehst Dudas Meer," translated by Lady Macfarren, is a gem, and made a most favorable impression before an appreciative audience, including many musicians of the metropolis. The second, "To the Woods," was very dramatic. Mr. Whitney Mockridge was the vocalist, and greatly added to his reputation by his artistic rendering of the songs named, receiving hearty encores. This newly formed organization made an excellent start on its career, which we hope will be a long and prosperous one.

Madame Patti's only appearance in London this season took place at a grand concert at the Albert Hall on Wednesday evening. Her numbers included "Elizabeth's Prayer" from "Tannhäuser," sung by request, which had to be repeated. This proved conclusively that Madame Patti's voice and style are well adapted to this number; the accompaniment was played on the organ and piano. Her other songs were the "Jewel Song" from "Faust," and "Voi che sapete" from "Le Nozze di Figaro." In this last she rose to the occasion and gave a fine rendering of the favorite aria. The customary encores of "Home Sweet Home" and "The Last Rose of Summer" were given. Madame Amy Sherwin sang Franco Leoni's "May Morning" and "Couplets du Mysoli." F. David, with flute obligato by Frederick Griffith. Mr. Lloyd met with his usual success in "O Vision Entrancing" and "The Holy City," accompanied by the composer. Mr. Santley sang "The Dawn of Life," by Ellen Wright, and "O Ruddier than the Cherry." The instrumentalists, who also came in for their share of success, were Mlle Marie Dubois, Herr Popper and C. W. Perkins, at the piano, cello and organ respectively.

Last Wednesday a concert was given at the Imperial Institute by the students of the Royal Academy of Music, under the direction of Dr. Mackenzie. The ensemble class of sixty instrumental players formed the orchestra, and played on the whole excellently. The female choir also sang two numbers from the works of Dr. Mackenzie, with accompaniment for flutes, harps, cymbals and triangle. Among the soloists were Miss Alice A. Simons, Miss Mary Bartlett and Mr. Wright Beaumont, who distinguished themselves, and Miss Gertrude Peppercorn, who played two solos from Chaminade very charmingly; altogether it was an enjoyable concert.

It seems to be the opinion of several musicians here that Dr. Curtis very cleverly got out of answering the more important points in the article written by Mrs. Emil Behnke that appeared in THE MUSICAL COURIER of October 31. These matters, which are of great importance to singers, should be handled in a straightforward manner, and the right method—whatever that may be—put clearly so that all can understand it.

Last Wednesday evening one of the most charming concerts we have had the pleasure of listening to this season took place at the Queen's (small) Hall. Miss Gertrude Sichel (soprano) and Miss Torrens-Johnson (pianist), who some time ago were accomplished amateurs, were assisted by Miss Florence Christie, Mr. Walter Ford, Mr. David Bispham and Senor Arbos (violinist). The opening sonata in D minor, op. 121, for piano and violin, by Schumann, is

rather a gloomy work, as it was written at a time when the composer was beginning to suffer from his malady. It received a fine performance, however, which would have been somewhat improved if Miss Torrens-Johnson had put a little more fire and tone into her playing. It has been contended that women cannot play Schumann, and doubtless the works of other masters are more suited to the feminine temperament. The playing of Senor Arbos was all that could be wished—fine tone, phrasing and bowing characterized his work. The more important of Miss Torrens-Johnson's other numbers were Mendelssohn's "Variations Seriesuses" and Chopin's G minor ballad. She displayed good technic, quiet finished style, somewhat lacking in climax and power, but thoroughly creditable. Miss Sichel has a pure, brilliant voice, thoroughly under control, but wanting in emotion and the power to carry away her audience. Her numbers were well received and included Lully's "Bois epais," "O cessate di piagarmi" (Scarlatti), "Lusinghe piu care" (Händel), "Der Schwan" (Grieg), "Ständchen" (Richard Strauss), "Auf den Kirchhofe" and "Des liebsten Schwur" (Brahms). These young ladies have both superior talent, and should be encouraged to push forward in their work. Senor Arbos chose for his solos Svendsen's romance and Brahms' "Hungarian Dance." Mr. David Bispham sang Schubert's "Der Zwerg" and Hans Sommer's "Stellidchein," and it was with genuine pleasure that the audience welcomed this popular singer back to London. Mr. Bispham is so thorough an artist that he makes a deep impression upon his audiences with the most classical songs, which I take as the very highest compliment that could be paid a singer. The program ended with the first performance in England of Iwan Knorr's "Ukrainische Liebeslieder," op. 5, in which Miss Florence Christie, Mr. Walter Ford and Mr. Bispham joined the concert givers.

The directors of the Carl Rosa Opera Company have just concluded an arrangement with Sir Arthur Sullivan for the production by the company of the revised version of his opera, "Ivanhoe." It will be produced at the Royal Court Theatre, Liverpool, early in the new year, and subsequently in all the towns visited by the company.

The second of the St. James' Hall ballad concerts, given last Wednesday afternoon, proved interesting. Miss Ella Russell scored a success in the "Ave Maria" adapted to the intermezzo in "Cavalleria Rusticana." Mr. Harrison Brockbank was also successful in the interpolated aria, "Do possente," from "Faust," and Madame Antoinette Stirling was as usual very successful in Hullah's "Three Fishers," which was imperatively encored. Madame Alice Gomez sang "O Loving Heart," Mr. Ben Davies Blumen-thal's "Evening Song," and Signor Foli a new song by Leoni called "Golden Lilies," which seemed to be a popular number, and the Meister Glee Singers were recalled for "The Sands of Dee" and "Joyful Hours." The instrumentalists were M. Slivinski, M. Johannes Wolff and M. Hollman. Miss Lily Hanbury repeated her success of the Wolff Musical Union with Victor Hugo's "Trumpeter's Betrothed," with accompaniment of piano, cello and side drum, Mr. Johannes Wolff laying aside his violin and presiding at the piano during this number.

I see in a contemporary that Mr. Kube, the veteran pianist and concert giver, has been giving in his reminiscences some observations on the habits of singers with regard to stimulants. Formerly all singers had, in obedience to medical advice, to indulge greatly in stout and plenty of port for the voice; stimulants were in fact ordered lavishly. Nowadays it is an accepted article of belief that spirits harden the tone; port is out of date, and lemons have become the fashion for those who wish to preserve their purity of intonation and keep their power of sustaining high notes.

Herr Emil Sauer's third recital took place at St. James' Hall last Thursday afternoon. This included one of the most masterly performances of the "Sonata Appassionata" probably ever heard in London. Of his numbers, he had to repeat Raff's "Rigaudon," and mention must be made of Chopin's "Variations Brillantes," op. 12, and Liszt's valse impromptu in A flat, after which he had to respond to an encore, giving an etude from Chopin. The program ended with Liszt's transcription of the overture to "Tannhäuser," but after this difficult selection the audience would not let him go until he had played Liszt's transcription of Mendelssohn's "Auf Flügeln des Gesanges."

On Monday he gave the fourth recital at the same hall. His program as a whole was not as interesting as those which have preceded it. Perhaps the best numbers were Schubert's fantasia op. 15, and Chopin's sonata op. 58. The hall was not nearly so full as on former occasions, probably owing largely to the fact that Herr Sauer has been engaged to play at several of the Popular concerts, where he can be heard for considerably less money. The Schubert fantasia was very well played; some wrong notes in the second and third movements were very likely owing to the poor light, which was afterward much improved. He changed the time more than was necessary in the last movement, and sometimes overhastened the fugue. The second movement was played with much expression, and the thunder storm was so wonderfully rendered that even a black cat that had gained entrance into the concert room

(presumably without a ticket) was frightened at the good imitation of the thunder. Beethoven's rondo, op. 51, was given in his usual masterly manner, and deserves to be heard more frequently, a fact we feel more strongly than ever after hearing Herr Sauer's rendering of it. After more close acquaintance, perhaps it was a little hasty to say that the mantle of Rubinstein has fallen on Herr Sauer, for after his playing of Schumann's "Vogel als Prophet," and "Traumeswirren," and Mendelssohn's præludium it cannot be said that he has caught the spirit and style of that great master. The Chopin selections suit him better than the works of any other master. The four following pieces, of which the toccata of Sgambati's sounded more like an impromptu, do not need special mention; Chopin's etude in G flat major was added as an encore. The last number on the program displayed the pianist in rather a bad light as a composer, for the "Echo de Vienne" is without doubt a very commonplace composition. A man who can play Beethoven and Chopin as he does is ill advised to condescend to include in his program such ordinary compositions as the last. He should leave that to pianists of lesser magnitude.

At the London Symphony Orchestra Concert last week, Humperdinck's "Hänsel und Gretel" prelude was repeated by special desire. A new suite for cello and orchestra, "Im Walde," by Herr David Popper, was a very interesting number. Evidently the orchestra have not had proper rehearsals, for one seldom hears in London such ragged accompaniments as were given the soloist on this occasion, and this seemed to worry Herr Popper considerably. He was encored, and played the fourth number of the suite again. The second number was a weird gruesome thing, most expressively played by the soloist, and the fourth concludes with most difficult harmonics. This was faultlessly played, with the exception that once he was a trifle off the key. He received quite an ovation at the end. Miss Agnes Janson was the vocalist, and sang songs from Berlioz and Henschel. She was in fine voice, and heartily recalled. Schubert's Symphony in B minor was well played, and the program closed with Wagner's "Huldigung's March." It seems to me that the work of this orchestra is not nearly so good as last year. They evidently need more rehearsals, which I suppose Mr. Henschel cannot give them under the present arrangement.

On Friday afternoon Mrs. Henschel gave the first of three recitals at the Salle Erard, when she sang no less than twenty-one songs in her usual artistic and finished manner. Mrs. Henschel's singing is one of the most enjoyable features of London musical life, and her many admirers are always glad of the chance of hearing her on occasions of this kind. Three of her selections were by Mr. Henschel; one, "Thro' Stookit Fields," is a new Scotch song. Mme. Augarde assisted her with several piano solos, her best number being Schubert's Impromptu, op. 142, No. 3. She was somewhat nervous in the Italian concerto, but gradually improved, and acquitted herself admirably.

Over at the Queen's (small) Hall Miss Marie Busch and Miss Ellen Schlisser, two new comers to the English world of music, made a very favorable impression. Miss Marie Busch possesses a sympathetic soprano voice, which she uses with skill and artistic feeling. She sang a number of songs from Brahms, including the "Vergebliches Ständchen," the "Siciliana," by Pergolesi, and others by Mendelssohn, Schumann and Schubert. Miss Ellen Schlisser proved herself a very capable pianist, playing among other selections Tausig's arrangement of Bach's toccata and fugue in D minor, and joining Mr. J. Ludwig in a fine performance of Brahms' exquisite violin sonata, op. 78.

St. Andrew's Day was the occasion of high carnival at the principal halls in London, the suburbs and the provinces. At the Albert Hall Mr. William Carter had a well selected program of familiar airs, which were heartily enjoyed by the Scotch contingent of our population. He was unfortunate in having to make several changes in the program at the last moment. Mlle. Antoinette Trebelli missed her boat coming from Holland, and her place was filled by Madame Amy Sherwin, in "Robin Adair" and "Comin' Thro' the Rye." Signor Foli was ill, and Mr. Watkin Mills sang "The Wedding of Shon Maclean" and "Wi' a Hundert Pipers an' a'" most acceptably. This was literally the eve of Mr. Mills' departure for America and the enthusiastic audience at the Albert Hall gave him a storm of parting applause. Miss Lizzie Neal took the place of Mr. Charles Constable in "The Skye Boat Song." Madame Belle Cole sang "Annie Laurie" and "A Wee Wifie"; Miss Clara Butt gave "The Land of the Leal" and "Angus Macdonald"; Mr. Iver McKay, "Macgregor's Gathering," "Draw the Sword" and took part with Mlle. Nuola in the grand scena "Miserere," from "Il Trovatore." This number formed a welcome contrast to the other essential Scotch numbers of the evening. Mlle. Nuola also singing "Twas Within a Mile of Edinboro Town." Miss Ethel Spiller played Max Bruch's "Air Ecosais" and Wieniawsky's "Valse Caprice" very satisfactorily. Mr. William Carter's choir were excellent, though a little uncertain of the time in one selection. A good effect was gained in "The Covenanter's Widow's Lament" by the words being sung by the sopranos only, the others humming an accompaniment. The band and pipers of Her

Majesty's Scotch Guard took part in the program, which included some thirty numbers.

At St. James' Hall the audience was extremely enthusiastic, and, not content with three hours' solid music, sang before the concert and during the interval themselves, and joined in many of the chouses. The old favorite, Mr. Santly, had to give a double encore of "The Deil's awa wi' the Exciseman," after which he was given a set three cheers. Miss Rose Hicks gave "A man's a man for a' that" and "Caller Herrin'." Mr. Lloyd's selections were "Jessie, the Flower of Dunblane," and "Draw the Sword, Scotland." Other vocalists were Mme. Annie Grey, Mme. Hope Glenn, Mr. Arthur Oswald, and it is enough to say that nearly all the old favorite Scotch airs were included in the program. Howard Gloire's cantata, "Tam o' Shanter," is a peculiar work, and was hardly a success.

The enthusiasm at Queen's Hall was even greater. Nearly every song in the long program was encored, the applause being tremendous and rather indiscriminate. Of the soloists Mme. Antoinette Stirling was most emphatically recalled, showing that she is as great a favorite for her singing of the old Scotch ballads as ever, and Mr. Sims Reeves had a hearty reception, though it cannot be said that his singing was very successful. Miss Maud Rene, Miss Jessie MacLachlan (the Gaelic soprano), Mr. Herbert Grover and Mr. Andrew Black all did very well, and the Glasgow Select Choir, under the conductorship of Mr. J. Miller Craig, was decidedly good in a number of serious and humorous part songs. The pipers from the Royal Calcedonian Asylum and the double sword dance were very popular, exciting the audience to supply the peculiar Scotch yells that resounded from all parts of the house.

The Orchestre Mustrel under the direction of Mr. J. M. Coward gave a concert at the Queen's (small) Hall last Saturday. Miss Ublasore was the vocalist, this being her first appearance before a London audience. Signora Giacinto Rocca was the violinist.

On November 27 Gluck's "Orpheus" was produced at the Camden Athenæum with full band and chorus under the conductorship of Mr. Cecil Sharpe. The soloists were Miss Alice Long, Miss Edythe Francis and Miss Beatrice Pratt.

Miss Lennox Browne assisted by Miss Esther Palliser gave a concert at Steinway Hall last Monday evening.

The Royal Amateur Orchestral Society, Mr. George Mount conductor, gave the first of this season's concerts at Queen's Hall on Wednesday evening. The program included Humperdinck's overture to "Hänsel and Gretel," Beethoven's symphony in B flat, Eilenberg's serenade for strings, Auber's overture to "Le Cheval de Bronze," Li Cai's piano concerto, and songs by Mrs. Helen Trust, and Miss Louise Nanney gave some violin solos. Miss Ada Brodie was the pianist.

At the second of the London ballad concerts for this season the artists included Madame Berthe Moore, Madame Belle Cole, Miss Clara Butt, Miss Mary Thomas, Mr. Edward Lloyd, Mr. Plunket Greene, Mr. Maybrick, Mr. Herbert Grover and Mr. Arthur Barlow. Miss Cecile Elieson played the violin solos. A crowded house as usual gathered to hear their full of this kind of music.

Spohr's "Last Judgment" was sung with full orchestra of forty members in St. Paul's Cathedral yesterday, before an enormous congregation. Dr. George C. Martin conducted, the choral and solo march was well sung by the choir and Mr. Hodge presided at the organ.

On Thursday evening a grand concert was given at St. George's Hall, in aid of the West London Post Office Band. The members of this are all postmen engaged in this locality, who employ their spare time assiduously in studying their instruments under the able direction of Mr. J. Hopkins of the Fourth Royal Fusiliers. The artists on this occasion were Miss Susette Fenn, Miss Emily Lewis, Mr. James Bovett, Mr. Harrison Brockbank, Mr. J. Hopkins and others.

Mr. Tobias A. Matthay gave an invitation piano recital by some of his pupils, who are members of his piano class, at the Royal Academy of Music, assisted by Miss Dora Matthay, A. R. A. M., and Mrs. Tobias Matthay, at the small Queen's Hall on Friday. According to my representative this professor has succeeded in imparting to those of his pupils who took part a most excellent method. This program included selections from most of the best masters, and was calculated to test the capabilities of those taking part, and it is greatly to Mr. Matthay's credit that we can say that they acquitted themselves very well.

Last Tuesday evening an institution known as the "Salon" gave their first concert of this season at the Royal Institute of Painters in Water Colors, Piccadilly. This popular social institution has a large membership among the literary and artistic leaders of London social life, and these gatherings are largely attended and looked forward to with much anticipation by the members. It is customary to have a short program of music, and on the evening in question the artists included Miss Regina Atwater, soprano; Mrs. Minnie Shatel, contralto; Mr. T. Kendall-Power, tenor, and the well known Royal Academy professor, Mr. Hans Wessely, violin. Miss Regina Atwater sang Bemberg's "Nymphs et Sylvains," Chadwick's "Lullaby" and a new song by Wilfred Bendall, "The Pixies," accompanied by the composer, who also directed the concert.

Mr. Hans Wessely played Sgambati's andante and serenade and Vieuxtemps' tarantelle. Mme. Minnie Shatel sang "Cowen's 'Never Again.'" The tenor, who I understand is from Dublin, has a very promising voice and considerable dramatic power. This was his first appearance, and his songs were Elliot's "Song of Hybris the Cretan" and "Vulcan's Song" from "Philemon et Baucis."

Faik Bey della Sudda gave a concert at the Queen's (small) Hall on Monday afternoon, assisted by Miss Agnes Janson and Miss Fanny Woolf, who took the place of her illustrious professor, M. Johannes Wolf, who was indisposed, and, it is to be said, very much to her credit. The concert giver played Beethoven's "Moonlight Sonata" and several excerpts from Chopin, Schumann, Grieg, Faure, Godard, Delibes, Bourgault-Ducoudray, Moszkowski and Liszt. It will be remembered from the sketch that appeared in THE MUSICAL COURIER last season that Faik Bey della Sudda is from Constantinople, and made his first bow to a London audience last June, when his work was fully criticised. He was most successful in Godard's "En Valsant" and the valse by Moszkowski. Miss Woolf's contributions to the program included Papini's "Salterello," a romance by her master, and a mazurka by Wieniawsky. She was ably accompanied by her sister. Miss Agnes Janson sang two songs by Chaminade, Henschel's "There Was an Ancient King" and an old Swedish song with her customary success.

Miss Grace Henshaw and Mr. Frederik Frederiksen gave a concert on Monday night at the Queen's (small) hall, assisted by Madame Isabel George, Mr. Bertram Wallis and Mr. Christopher Wilson, accompanist. By far the most interesting number on the program was Emil Sjogren's sonata No. 2 for piano and violin, op. 24, in E flat, ably performed by Miss Grace Henshaw and Mr. Frederiksen. This is a comparatively new number to London audiences, and certainly has the merit of improving upon acquaintance. Miss Henshaw did not strengthen this favorable opinion in her solos from Rachmaninoff, Chopin and Schumann, but did better in Liszt's Sonnambula Fantasie. Mr. Frederiksen's best effort was in the Wieniawsky concerto in D minor. Madame Isabel George was as usual successful in Spohr's "Rose Softly Blooming" and Corbett's "Butterflies." Mr. Wallis sang Noel Johnson's "If Thou Wert Blind" and Ivan Caryll's "Why throbs this longing heart?"

Last Saturday the 100th performance of "Die Meistersinger" took place at the Royal Opera House, Berlin. It was first performed in April, 1870, with Herr Betz in the cast in the part of "Hans Sachs" which he took on Saturday.

The Crystal Palace concert on Saturday opened with Edward German's suite from "The Tempter," being the music specially composed for this play at the Haymarket. Mr. German conducted an altogether good performance, and was recalled at the close. The most interesting novelty was the concerto for cello and orchestra in D, that is attributed to Haydn, the solo part being played by Herr David Popper. It will be remembered that recently I gave a history of this concerto, and from mere curiosity it was looked for by musicians with great anticipation. In some parts it seems too modern for Haydn, but on the whole it has that fresh, easy, perfectly flowing melody that characterizes the great composer's work. The accompaniment composed by Herr David Popper is certainly appropriate. The best movement of the suite is the allegro vivace. Herr Popper was recalled to the platform at the end of the selection. Following this were two songs orchestrated by Waddington, "Si bel Rio," by Rontani (1500), and "Gia il sole," by Scarlatti, admirably sung by Miss Marie Brema, and Schubert's B minor symphony. This is the fourth time inside of two months that this symphony has been heard on concert platforms in the metropolis. Mr. Manns secured altogether a very good performance, but takes the tempi faster than Henschel, and much faster than Richter, the latter rather spoiling London amateurs by his reading of the work at his second concert this season. The slow movement was, however, much better.

Herr Popper appeared a second time on the program, playing his "Rhapsody," which is also a novelty at these concerts, and responded to an encore with his "Humoresque." Miss Brema followed with two Irish melodies, "Emer's Farewell to Cucullain" and "The Battle Hymn," which were not much to the taste of the Sydenham audience and gained only sparse applause. Miss Brema is an artist who should be able to make better selections. The overture to "Tannhäuser" was taken altogether too slow—that is, as compared with the tempi of Mottl and Richter. There was a good audience, and the program as a whole was very much appreciated. After the concert there was an organ recital by Mr. Walter W. Hedgcock, and in the evening a grand promenade concert, when the vocalists included Miss Margaret Hoare, Mrs. Creser and Mr. David Bispham, with the Crystal Palace Military Band, under Mr. Charles Godfrey, Jr. The band played several selections from Thomé, Verdi, Adam, Waldteufel, Messager and Fahrbach. Mrs. Creser sang "The Promise of Life" (Cowen), responding to an encore with "Meet Me by Moonlight Alone," and later sang "O Roses Red and Roses

White" (Young). Miss Margaret Hoare sang "Songs We Used to Sing" (Mascheroni), and "Scenes That Are Brightest," from Wallace's "Maritana." Mr. David Bispham chose for his opening number the introduction and prologue to "Pagliacci." His most artistic singing was greatly appreciated, and he responded to an imperative encore with "The Devout Lover," by Maud Valerie White, and in the second part he sang two new songs by the same composer, one in manuscript, "I Am Thine," a very pleasant, light song, and "A Protest," a work of considerable merit, giving scope for wide expression and considerable dramatic power. This was so successful that Mr. Bispham had to repeat it. The above included the program of music at the Crystal Palace for one day.

Mr. Paul Mahlendorff, the young German composer, who is now a resident of England, gave a concert last Wednesday afternoon in the spacious drawing room of Dr. and Mrs. Symes-Thompson, 33 Cavendish square, when he was assisted by two of his pupils—who, by the way, are very promising—Miss Aline Lawrence (soprano) and Miss Lina F. Richardson (contralto). Other artists who assisted were Mr. Gordon Tanner (solo violin), Mr. Sidney Brooks (cello) and Miss Isabel Hirschfeld (piano), and in the concerted music by Miss Lita Jarrett (violin) and Miss Winifred Bauer (viola). Mr. Mahlendorff opened the program with the prologue from "Pagliacci." He has a pleasing baritone voice, perfectly placed and with a great deal of power, which is of great assistance to him in teaching. He also sang "An den Abendstern," from "Tannhäuser." As a composer the concert giver figured in two quartets for strings with piano accompaniment—the last, "Adoration," is pretty certain to become a favorite—a song, "From Heart to Heart," sung by Miss Lina F. Richardson, and "Valse Fantastique," played by Miss Isabel Hirschfeld. Of Mr. Sidney Brooks' excellent work I have spoken several times before. He chose for his solos Golttermann's "Cantilena" and Popper's "Arlequin." Miss Aline Lawrence sang "Elsa's" prayer, from "Tannhäuser," and Bemberg's "Nymphes et Sylvains." Miss Lina F. Richardson chose Cowen's "Promise of Life," besides the song of Mr. Mahlendorff's composition. Mr. Gordon Tanner, a clever young violinist, played several selections. Miss Isabel Hirschfeld showed great promise in her interpretation of Liszt's "Gute Nacht" and Chopin's prelude.

The opening number of last Saturday's Popular concert was that master piece of Schubert's, the quartet in A minor, and Lady Hallé's playing seemed inspired by the admiration she must have for this noble composer. She was ably assisted by Messrs. Rees, Gibson and Ould, the English cellist taking the place of Signor Piatti. It is announced that the latter will not appear at the "Pops" until January 12, on account of indisposition, and his place will be taken by Herr Popper and Mr. Ould. Miss Agnes Zimmermann played Weber's sonata in C major, and also appeared in Beethoven's piano trio in D major. This old favorite received a warm welcome on her reappearance at these concerts. Mr. Santley sang Handel's "Nasce al bosco" and three songs by Ellen Wright, for whose music he seems to have a great admiration for.

On Monday evening the noted E minor quartet, by Smetana, proved the most interesting number. The other concerted number was Schumann's piano trio in F major, op. 80. The ensemble playing, as on Saturday, was led by Lady Hallé, admirably supported by Messrs. Rees, Gibson and Whitehouse, with M. Slivinski at the piano. The latter chose for his solo Mozart's fantasie in C minor, and Miss Thudichum, the vocalist, sang Massenet's "Pensée d'Automne" and Bohm's "Still wie die Nacht." The audience was much larger than on the previous Saturday.

Mr. Chappell has engaged Herr Emil Sauer to play at the last two Monday "Pops" before Christmas. It is reported that Signor Tamagno has agreed to sing at Covent Garden next season for Sir Augustus Harris. All the negotiations are finished, and there only remains the papers to be signed to close the contract.

An alarming accident happened to Miss Cecile Hartog on Saturday night at the Royalty Theatre. The occasion was the production of a new play by S. A. Raphael, entitled "Beethoven's Romance," given for the sake of copyright, with the author in one of the leading parts. At the close Miss Hartog, who was conducting the orchestra, was handing some bouquets over the footlights onto the stage, when the lace at her wrist caught fire in a lamp on her desk, and had it not been for the promptitude with which a member of the orchestra wrapped a cloak about her she would certainly have been burned to death. As it was she has received some very severe burns.

Herr Berg, who has played thirty-one hours without intermission at the Royal Aquarium, has, I understand, a rival in Napoleon Bird, of Stockport, who claims to have played forty hours consecutively at the piano, a statement which so far has not been proved.

On Saturday evening the second dinner and concert of the Press Club took place at their premises in Winehouse court, under the presidency of Mr. Alfred Allison, and, as usual, many distinguished singers gave their services, among them being Mr. Harrison Brockbank, Mr. Charles

Chilley, Mr. Frederick Russell, Mr. Frank Lindo, Mr. Douglas Powell, Mr. Herbert Grover and several others.

Herr Pollini was in London last week in search of some plays for his theatre in Hamburg, and has made arrangements to take back with him for production in Germany "The Gaiety Girl" and "The Shop Girl." The former celebrated its 400th performance in London last Saturday, and will soon come to a close here. The latter is the musical farce that opened the Gaiety Theatre last Saturday week.

Miss Fillunger will next Saturday introduce for the first time in London some of Brahms' arrangements of the old German songs that he wrote last summer during his holiday.

A concert under the patronage of Princess Louise, Marchioness of Lorne, organized by Mr. N. Vert, will be given for the benefit of the children of the late Mr. Eugene Oudin. An influential committee has been formed for the purpose of making the necessary arrangements and the date will be fixed for about January 15.

It is said that Rubinstein's last completed composition was a cantata written for the inauguration of the new building of the Conservatoire at St. Petersburg. He was the first director of this institution and took an active interest in it. The work is an orchestral suite in five movements, and will now be introduced to the St. Petersburg public by the Philharmonic Society, and will afterward probably be included in the repertoire of the London Philharmonic next season. At the time of his death he was at work on a sacred trilogy entitled "Cain."

Dr. A. C. Mackenzie will give a series of three lectures at the London Institution on the new opera "Hänsel and Gretel."

"Mirette" will be performed for the last time to-morrow, and next week, probably on Saturday night, will see the first performance of the new opera, "Contrabandista," by Sir Arthur Sullivan and Mr. Burnand.

An interesting musical competition took place last week, contrived by the London Sunday Society. These competitions are established for the purpose of raising the standard of music in the Sunday schools, and the festival and choral competition on Saturday was an improvement on its predecessors. Thirteen choirs took part, and Mr. L. C. Venables, principal of the South London School of Music, was adjudicator. He awarded the first prize to the Blackfriars Mission School Choir and the second to the Brixton Choir. Others were highly commended.

Mr. Ebenezer Prout has formally accepted the office of professor at the Dublin University in the place left vacant by the death of Sir Robert Stewart. He will reside in London and continue his work here in addition to that in the Irish capital.

I have just received the regular prospectus from the London Symphony Orchestra Company, Limited; conductor and musical director, Mr. Georg Henschel; managing director, Mr. Daniel Mayer. I gave the essential features of this prospectus in my letter two weeks ago. Much of the stock has been subscribed and it is probable that business will soon commence so as to make proper preparations for beginning on October 1 next. The prospectus estimates that twelve classical and twelve popular concerts can be given in London to advantage; also fifty concerts in the provinces, besides probably thirty more at different places in town and country. In addition to this, it indicates that the players being retained for the whole season, detachments of them can be let out to public functions. It is estimated that the income of the first year ought to be equal to the estimated outlay of £13,000. The season each year will commence the middle of October and run to the middle of April, a period of twenty-six weeks.

Considerable disturbance has been made by the society entitled the Amalgamated Society of Musicians, which is a sort of trades union to look after the interests of musicians. During the Carl Rosa Opera Company's visit to Manchester they employed four professional cornet players at a fee of one guinea each for rehearsal and per-

formance. The next time they required services of this kind they secured four men from the military band located at Manchester, at 5s. each for the same service. This naturally made a disturbance, and Mr. J. B. Williams, general secretary of the society, wrote to the commanding officer in protest, and received the following reply: "Dear Sir:—In reply to your letter, I cannot undertake to debar any band men from playing out, but if you will let me have a scale of the ordinary charges I will, on being applied to for the terms of my band, only let them play at the market price. Yours truly, (signed) G. B. Blyth."

This was fair and straightforward, but strange to say the secretary of the Amalgamated Society of Musicians was unable to name any scale of prices. The settlement of this contest is being looked forward to with interest. It has been stated during the controversy that band men have played for a shilling an evening on exceptional occasions, and in a few instances for 15s. a week.

Spohr's "Last Judgment" will be performed at St. Peter's Church, Eaton square, on Friday afternoon next, and also the Friday following, under the direction of Mr. D. Manby Sergison.

An interesting concert was given at the Queen's (small) Hall last evening by Miss Constance Egerton, soprano, and Miss Mabel Vaughan, contralto, assisted by Madame Clara Samuel, Miss Beresford Joy, Mr. Orlando Harley and Mr. Charles Copland. Miss Gladys Wharton Robinson gave a recitation, and Mr. Dudley Causton some musical sketches. Miss Bessie Greenhill was the violinist, and Miss Mary Woolhouse played the piccolo. The Blue Zouave Orchestra, conducted by Mile. Marie Wolaska, gave several selections, and Miss Bessie Waugh, Miss Christine Greenhill and Mr. Fred Walker accompanied. The concert givers joined in a duet, "Nocturne," by Denza, and Miss Egerton sang "Songs We Used to Sing" (Mascheroni), with violin obligato beautifully played by Miss Bessie Greenhill. She was ill advised in this selection, as she was not able to infuse enough fire into it, consequently it was rather monotonous, but in Mascagni's "Ave Maria," accompanied by the orchestra, Miss Egerton did herself great credit, as the selection suited her perfectly. She is one of our favorite singers, and the large audience that gathered to hear her last night, many being turned away in fact, testified to the popularity of herself and Miss Vaughan. The latter's first selection was Blumenthal's "Sunshine and Rain," and in the second part Gounod's "When All Was Young," with cello obligato by Miss Ethel Hambleton, in which she was heartily encored. She has a rich, sympathetic contralto voice, which she uses most artistically. Other numbers on the program were "Mon Cœur s'ouvre à ta Voix" (Saint-Saëns), by Miss Beresford Joy; a piccolo solo, "L'Oiseau du Bois" (Thiere), by Miss Mary Woolhouse; "Wandering Wishes" and "Golden Lilies," by Mr. Charles Copland, the latter being encored; "O Vision Entrancing" and "The Sailor's Grave," by Mr. Orlando Harley, who also received a hearty encore. Special mention must be made of Miss Bessie Greenhill's interpretation of Vieuxtemps' ballad and polonaise. This young lady shows superior talent, and we predict a great future for her. The orchestra of twenty-four performers did excellent work in Edward German's incidental music to "Henry VIII.," receiving a hearty encore. This was much better than the overture to "Don Juan." The orchestra has greatly improved since I heard them last, and are doing good work under their competent conductress.

At Princes' Hall another ladies orchestra of seventy-five performers, under Mr. Moberly, took place at the same time. The program opened with Handel's "Concerto Grosso" in D minor. In this first selection the orchestra were not always in tune, but they improved as the evening went on, closing with an excellent performance all round of Tschai-kowsky's serenade for string orchestra, op. 48. In this they were thoroughly in tune, and did some fine work in shading and expression. Interspersed throughout the program were some vocal selections, duets from Mozart, Haydn and Cherubini, by Mrs. Hutchinson and Miss Margaret Barter,

and two solos by Mrs. Hutchinson, De la Borde's "Faut-il être volage" and Rousseau's "Se tu m'ami," arranged by J. A. Fuller Maitland, which was the most satisfactory vocal number on the program.

Stella Brazzi, the young American contralto, made a notable appearance as "Ortrud" in "Lohengrin" at the opening of this season's opera in Nice. I quote the following from the Swiss Nice "Times," December 1, 1894: "The part of 'Ortrud' is a trying and thankless one, and requires much art to save it from failure, and it is to the honor of Stella Brazzi, the American contralto, that she met with such a gratifying success. Her phrasing stamped her at once as an artist, and it was a real treat to listen to her vocalization without any fear of the faulty intonation just referred to. After her principal scena in the second act, sung with much dramatic effect, and at the close of the duo with 'Elsa,' she met with quite an ovation. It was indeed a very creditable performance. We may add that her costumes were in good taste and handsome, in strong contrast with the somewhat simple outfits of 'Elsa' and 'Lohengrin.'"

Sir Joseph Barnby's Lecture.

Speaking at the London Institution, on "Contemporary Music," this eminent authority entertained a crowd that filled the building to its utmost capacity for some time before the appointed hour for the lecture to begin. Space will not admit of a summary, but I quote from a contemporary a few of the ideas that he expressed on this important subject: "Sir Joseph Barnby said they would best be able to understand contemporary music if they glanced aside at contemporary drama and contemporary art. English music had long shown a disposition to halt between the classical and the romantic schools. Broadly speaking, the eighteenth century might be termed the synthetical age, and the nineteenth century the analytical age; and as was the character of the age, so was the character of the music which that age produced. In the present century the day of analysis set in, and people began to question everything and weigh every fact in the balance, and speculate on the emotions, and to that spirit modern music owed its existence, and the yearnings of man, his doubts, his hopes, his fears had found voice in the romantic music of the present day. In conclusion, Sir Joseph Barnby said that there were more young English composers of merit to-day than at any former period of our musical history."

MUSIC IN SCOTLAND.

PREVIOUS to our arrangement for a regular correspondent in Scotland, through the courtesy of Mr. William Wallace, manager of the newly formed Choral and Orchestral Union, I had an advance prospectus of that organization, giving a synopsis of the works to be performed, which includes Berlioz's "Faust," Gounod's "Gallia," Mendelssohn's "Elijah," Rossini's "Moses in Egypt," Verdi's "Requiem" and the second and third acts of Wagner's "Flying Dutchman." Also a liberal selection of symphonies from Beethoven, Berlioz, Brahms, Haydn, Schubert and Dvorák; concertos by these masters and Saint-Saëns, Stavenhagen, Tschai-kowsky and Scharwenka; overtures by the leading classical writers and finely arranged programs of miscellaneous works. Mr. Joseph Bradley is the conductor of the choral concerts, and Mr. Georg Henschel of the orchestra.

It will be remembered that last year they were two societies—the Choral Union, which has been established for some time, and the Orchestral Society, organized last year under the conductorship of Mr. Henschel. Competition seems to have been very keen, and those most interested succeeded in amalgamating the two, and the joint committee look forward to a successful season, which extends for a period of twenty weeks, ending on Saturday, March 9. The scheme altogether includes fifteen classical (ten orchestral and five choral) and fourteen popular concerts in St. Andrew's Hall. There will also be a series of five chamber concerts, four in the new Queen's Rooms and

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Glasgow.

GLASGOW, December 2, 1894.

The musical season in Glasgow is now in full swing, and concert follows concert in rapid succession. For the last fortnight we have had the well-known Carl Rosa Opera Company with us. They began their season with "Tannhäuser," in which that distinguished artist Mr. Hedmond scored a great success. Miss Alice Esty, as "Elizabeth," sang and acted beautifully, and Miss Lily Heenan did well as "Venus." "The Daughter of the Regiment" came next, and then McCunn's "Jeanie Deans," which has already been described in these columns. The opera is very well staged, and the cast is the most powerful in the company; still it does not seem to improve on closer acquaintance. Rather a sensation was caused on the first night of its performance here by one of the horses, supposed to convey "Jeanie Deans" and the pardon, making for the footlights. Had it not been promptly laid hold of the results might have been very serious. The patient old beast the company had in Edinburgh was a great favorite, and accustomed to all sorts of circus tricks, such as finding a handkerchief, &c., tried to snatch the pardon from Mme. Marie Duma, doubtless thinking that was the lost handkerchief. Miss Meisslinger has been winning "golden opinions" for her intensely dramatic reading of the part of "Madge Wildfire." I understand she is at present studying the principal part in an opera which we hope to hear from the Carl Rosa Company in the spring.

Next came the "Merry Wives of Windsor." The audience thoroughly enjoyed the capital acting and singing, and the humor of the opera. Mr. Lempriere Pringle was a huge success in "get up," as well as voice. Miss Alice Esty, Miss Mary Linck and Miss Minnie Hunt did exceedingly well; and Mr. Stephens as "Fenton," though a little stiff in acting, is the happy possessor of a lovely and pure voice. "Esmeralda" followed next night with Marie Duma as heroine. This lady has been most successful in her appearances here. Her rich, clear voice and thorough knowledge of dramatic art make her an artist of the highest class. Mr. Barton McGuckin, who has made the part of "Phoebus" his own, gave a splendid rendering of it. His voice seems unimpaired by all the arduous work it has undergone. Mr. Alec. Marsh made a very fine "Quasimodo," and I have never heard the song "What Would I Do for my Queen" better sung. He was enthusiastically applauded, and had to repeat the last verse. On Saturday "Jeanie Deans" was given as a matinée, and in the evening the ever-green "Bohemian Girl" possessed the stage. Miss Pauline L'Allemand as "Arlene" was well received. Mr. McGuckin's "Thaddeus" is too well known to need description.

During the second week the company presented the following operas: "Jeanie Deans," "Pagliacci" and "Rustic Chivalry," "Tannhäuser," "Lohengrin," which merits special notice, a very strong cast being set for it. Mr. Barton McGuckin gave an ideal representation of "Lohengrin," and Madame Marie Duma was a charming "Elsa." Miss Meisslinger's "Ortrud" was, as all her parts are, infused with intense dramatic fire. We had to submit to a fourth representation of "Jeanie Deans" on Friday, and I really think the opera went much better under the conducting of Mr. Claude Jaquinot than when Mr. McCunn conducted. It is a great error to suppose (although it may pay) that having the composer of a new work to conduct (unless indeed he be the conductor of the band and chorus) can make a work go well. Soloists, chorus and band are so accustomed to their ordinary conductor that

they easily get confused by the generally erratic beat of a man (genius or not) unaccustomed to conduct.

Saturday's matinée performance was "Tannhäuser," with W. Hedmond as principal. America should feel very proud of the fine singers she is sending us. Mr. Hedmond is a native of Portland, Me.; his mother was an Irish-woman, and from her he has evidently inherited a bright, buoyant temperament. When any part is intrusted to Mr. Hedmond one feels sure that it will be exceedingly well done, and, what is much more, touched by the living fire of genius.

The Carl Rosa Company have evidently drawn largely on America for their artists. Madame Duma, who is a Bostonian, is an artist of undoubted talent. She possesses the gifts (which seldom go together) of a magnificent voice and a thorough knowledge of dramatic art.

"Carmen" was produced on Saturday evening with Miss L'Allemand as the heroine, a part which does not suit her at all. Mr. Barton McGuckin as "José" gave his usual powerful representation, and Mr. Alec Marsh as "Escamillo" was very successful.

The fourth classical concert of the Scottish Orchestra took place on Tuesday, November 27. The program was as follows:

"Manfred" overture, by Schumann, did not receive such a rendering as it should from an orchestra of the calibre of the Scottish Orchestra. Mendelssohn's concerto went very well indeed, but I have heard Mr. Sons infuse more warmth and feeling into it. Dvorák's symphony came next, and is a perfect gem among the new symphonies which have been brought before us. His is the genius that can adapt the songs of the people without servile imitation; and it would be well if our young composers took example from him. I was amused at the reception given the first movement. Glasgow concert audiences are much like a flock of sheep; if one approves and applauds all the rest go headlong after number one; otherwise they all remain silent and immovable. Not being sure of Dvorák's symphony, the first movement, exquisite and full of fine writing as it is, fell flat on Glasgow ears; but the second movement seemed to waken them up a bit, and the applause was very hearty. I hope the symphony may be presented to a Saturday audience, as they are generally more discerning in their judgment than the "fashionables" of Tuesdays.

The first chamber concert by the quartet drawn from the Scottish Orchestra took place on Thursday, November 29, and on Saturday last the usual popular orchestral concert took place, the program being as follows:

Overture, "Merry Wives of Windsor".....Nicolai
Air, "Lungi dal car bene".....Secchi
Symphony No. 5, in B flat.....Schubert
Melody (for strings), "Spring".....Grieg
Air "O Love, I invoke" (from "Samson and Delilah")...Saint-Saëns
Song, "Farewell".....Edward Bach
Symphonic poem, "Les Preludes".....Liszt
Vocalist, Mme. Marian MacKenzie.

Messrs. Paterson, Sons & Co., of this city, announce a piano recital by Mr. Josef Hofmann on the 13th of this month, and Messrs. Muir-Wood announce the second of the series of Harrison concerts for December 7, at which Mr. Santley will appear, supported by a strong body of well known artists.

Runcorn Musical Society.

The present society was inaugurated in 1888 by a number of gentlemen interested in music, most of whom had been connected with the late Madrigal Club, which had existed for a great number of years and which has done very good work in the cause of music. John Brundrit, Esq., J. P., has been the president from the inception of the society, and Mr. R. W. Pierpoint, who was for the past two years honorary treasurer, is now the honorary secretary. The society has the patronage of His Grace the Duke of Westminster and Sir Richard Brook,

Baronet, and also enjoys the support of about 100 vice-presidents or annual subscribers.

The first conductor was Mr. E. Wynne Humphreys, a very clever amateur, who successfully conducted the concerts for the first four seasons, after which he resigned, and now holds an important post in the Solicitors' Department of the Board of Trade, London. The band and chorus of 100 strong is augmented for the concerts by members of Sir C. Hallé's celebrated band. It was during the society's second season that a most memorable performance of "The Messiah" took place, so far as Runcorn is concerned. The celebrated baritone, Mr. Bantock Pierpoint, who was born in Runcorn, and also had taken great interest in musical matters before leaving to study for the profession, was engaged for this performance, and as he had not sung in the town for six years, and in the meantime had made a great reputation and risen to festival rank as an oratorio singer, great interest was manifested. The large hall was crowded to excess, Mr. Pierpoint receiving a perfect ovation when he stood up to deliver the recitative "Thus saith the Lord." Another interesting feature was the playing of the trumpet obligato to "The trumpet shall sound" by Mr. Pierpoint's brother, and was much commented on at the time by musical critics, no other instance being on record of its being performed by two brothers.

The great success the society has achieved dates from this concert. Similar enthusiasm was exhibited when the following season "Elijah" was given, with Mr. Pierpoint in his great part of the "Prophet." In 1892 the committee were fortunate in engaging the services of Mr. F. H. Crossley, a gentleman of great musical ability and a perfect conductor.

Mr. Crossley commenced his musical career in Natal, South Africa, whither he had gone in 1880 partly for reasons of health. He was appointed conductor of the Cathedral choir there when he was eighteen years of age. Subsequently he organized and conducted a festival extending over two days, in which the different choirs of all denominations combined. Then he became conductor of the Pietermaritzburg Philharmonic Society, which post he held until he left the colony in 1887. On leaving he was presented with several testimonials, including a gold watch and chain, a purse of money, and complimentary letters from the Governor of the colony and Sir Theophilus Shepstone, &c. He then went to Berlin, studied the violin with M. Emile Sauret, and harmony and composition with Herr Wilhelm Jappert. In 1890 he was appointed to the conductorship of the Warrington Musical Society, Mr. Crossley now conducting both the Warrington and the Runcorn societies. The two societies combined last year in giving a performance of Handel's "Samson" in both places, two magnificent performances, resulting from the splendid training the choruses received from Mr. Crossley, who is working both choruses up to a high state of efficiency. The principal artists were Miss Thudichum, Miss Bertenshaw, Mr. Gawthrop and Mr. Bantock Pierpoint, Mr. R. W. Pierpoint being solo trumpet, the combined forces numbering over 400 performers.

The first concert of the present season was given Tuesday evening last, and was a brilliant success. The first part of the program was occupied by Sullivan's dramatic cantata, "On Shore and Sea," a most melodious work, with Miss Regina Atwater and Mr. E. Wareham as principals. A very fine rendering was given, the orchestration being splendidly brought out by a very fine band. Among the many fine sopranos that have appeared at these concerts Miss Atwater takes front rank, and was honored with a triple encore in the second part of the concert for her artistic singing of Bemberg's "Sylphes et Sylvains." During the season Mendelssohn's "Walpurgis Night" and Spohr's "Last Judgment" will be produced. The society is in good working order, having energetic officers and committee, and seem to be in the full tide of prosperity, with even greater prospects for musical achievements in store for them in the future than in the past.

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GERMAN HEADQUARTERS OF THE MUSICAL COURIER,
BERLIN, W., LINKSTRASSE 17, December 4, 1894.

LEAVING a couple of concerts of the lesser kind to take care of themselves, I wended my way last Tuesday night to the Royal Opera House, where the début as "guest" of Miss Irene Pevny took place on that evening. Miss Pevny, as well as her younger sister Olga, are well and favorably known in the United States, from their sojourn there during the season of 1893-4. Miss Olga is finishing her studies for the operatic stage with Bouhy at Paris, while Miss Irene is engaged at the Stettin Opera House. Her star performance here, however, may cut short the Stettin engagement, as Miss Pevny pleased so much and had so pronounced a success at this her first début that a permanent contract with the Berlin Royal Opera House intendency seems more than probable. Since Miss Leisinger's retirement from the operatic stage, whose place has not yet been filled, we need just such a singer as Miss Pevny. She has a pure, clean cut soprano voice of not very great power, but of sufficient strength to be heard plainly all through the vast house, whose acoustic properties are none of the very best. Moreover she is very musical and absolutely sure and reliable in pitch and intonation; she has a comely and quite pleasing stage presence, and her histrionic abilities show routine as well as a certain sympathetic unaffectedness.

Altogether Miss Pevny made the most advantageous impression as "Christine" in that rather tame and superficial opera, Ignaz Brüll's "Golden Cross." You have heard the work in New York during one of the last seasons of opera in German at the Metropolitan Opera House, and I remember well Fischer's excellent and quite characteristic representation of "Sergeant Bombardon." This part is in Berlin in Krolop's experienced hands, who also created it here, but although he is by no means bad, he cannot stand the comparison with Emil Fischer. He has not the vigorous voice of our quondam "Bombardon," and his acting is just a trifle too clownish and unmilitary. Mrs. Herzog was vocally charming as always in the part of "Theresa," and Schmidt as well as Philipp were satisfactory in their respective rôles of "Nicolas Pariset" and "Goetram de l'Ancre." Musikdirector Wegener, who is but rarely seen in the conductor's chair (usually occupied by Weingartner, Dr. Muck or Joseph Sucher), did his very best, and the opera, which offers no technical difficulties for either the chorus or the orchestra, went altogether very well.

"The Golden Cross" was preceded by a performance of the "Cavalleria Rusticana," in which for so many times I had occasion to admire Miss Bertha Pieron as "Santuzza," Sylva as "Turiddu," Miss Dietrich as "Lola," and Fraenkel as "Alfio." As usual, Dr. Muck was the conductor of the "Cavalleria."

On this same evening at a "popular concert" of the Philharmonic Orchestra, Professor Mannstaedt conducted in honor of the memory of Anton Rubinstein, among other things, the dead composer's overture to "Dimitri Donskoi."

and his most important orchestral work, the "Dramatic" symphony. I was very sorry I could not attend, but the next day, Wednesday, I did not fail to put in an appearance at the Philharmonie where this time our great countrywoman, Mrs. Fanny Bloomfield-Zeiser, was the special attraction. She has quickly and unanimously been given first place among the lady pianists who so far have appeared here or in any other part of Germany, and it is no wonder therefore that she drew so large an audience to the big hall of the Philharmonie that the tables which are usually placed there on "popular" evenings had to be removed in order to accommodate the demand for seats.

Mrs. Bloomfield-Zeiser played the Chopin F minor concerto with superb artistic finish and an absolute command over the keyboard, such as is given only to few artists. Her tone, especially in the slow movement, seemed as mellow and soulful as I have rarely heard it before, and for this of course partly and in no small measure the beautiful Bechstein grand piano which she used deserves praiseful mention. The finale was given with greatest bravura and created such a furore that, despite the length of the concerto and the fact that the lady was to appear again later in the evening, the public insisted upon an encore, for which Mrs. Bloomfield chose a difficult but interesting study in F minor by Saint-Saëns, in which she displayed a marvelous wrist technic.

The Chopin concerto was given with Moritz Moszkowski's discreetly and musically improved orchestral accompaniment, and he also led the orchestra. Besides this he figured on the program with his second suite in G minor for orchestra, which he also conducted in person. It is by no means as brilliant a work as his first suite, and it shows, as well as Moszkowski's later piano compositions, his quick decline as a musical creator. The prelude, despite the employment of all possible orchestral effects, including grand organ and harp and violin solos, makes only a big sound effect, while it has nothing new to say, and the fugue, though cleverly worked and most musically, sounds labored and uninteresting. The rest of the suite, four movements, is weak and commonplace to a degree. Moszkowski, however, also came in for a good share of the applause.

The last part of the program opened with Mrs. Bloomfield's unaccompanied soli, which were the well-known Pastoral in E minor and Capriccio in E major by Scarlatti, a long winded Gondoliera in G minor by Moszkowski, and the Schubert-Liszt "Erlik" transcription. The latter was most grandly performed and again elicited a storm of applause, which would not be appeased until Mrs. Bloomfield condescended to grant a second encore, for which she had selected Anton Rubinstein's touching G major nocturne, which she played with exquisite sentiment and most tender touch.

The Philharmonic Orchestra contributed to the program, under Professor Mannstaedt's direction and in satisfactory performance, Mendelssohn's "Athalie" and Wagner's "Flying Dutchman" overtures as the opening and closing numbers of the concert.

Thursday the 20th ult., was, as you may remember, Thanksgiving Day. The American colony here celebrated the day with the usual festival dinner at the Kaiserhof, to which I had the honor of an invitation from the Embassy of the United States. Of course I gave away all my concert tickets for the day and availed myself of the chance to eat turkey and the obligato cranberry sauce, not to mention the stomach spoiling mince pie and the no less indigestible sweet potatoes, all of which dainties one does not meet with at a German *table d'hôte*. However, the dinner this year was a good one and the entire affair a most pleasant and successful one.

Of the speeches the Hon. Theodore Runyon's (our Ambassador) first toast to Emperor William II. was distinguished for tact and felicitousness of expression, while his second

speech, with a winding up of three cheers and a tiger for Grover Cleveland, was enthusiastic and had the true national note and ring in it.

A cable dispatch was sent to the President of the United States apprising him of the fact that 250 Americans, united in festive conviviality at the Kaiserhof, sent a hearty Thanksgiving greeting to Grover Cleveland.

Mr. Charles de Kay, the new American Consul-General, answered to the toast "The Day We Celebrate" in a most eloquent and interesting manner, after which Mr. Van Eweyck, with his noble and sonorous baritone voice, gave us two American songs, accompanied at the piano by that master musician Otis B. Boise, all of which were received with truly American enthusiasm.

The best speech of the evening was made by Mr. J. Winthrop Platner, who responded to the toast "Americans Abroad." As the subject as well as its treatment is one of particular interest to the many readers of THE MUSICAL COURIER on this side of the Atlantic, and hardly less so to thousands who live in the United States, I herewith take occasion to reproduce Mr. Platner's speech *in extenso*:

(APPROXIMATELY AS DELIVERED.)

MR. TOASTMASTER—In case the committee of arrangements had seen fit to give each speaker not only a topic but also a text upon which to hang his remarks, we should here have been confronted with an embarrassment of riches. They might have appealed to the ancient Hebrew Scriptures and have chosen the ironical words of Job, "No doubt but ye are the people, and wisdom shall die with you." Or they might have come down to our own day and have borrowed a rich Oriental verse from Walt Whitman:

"I dote on myself, there is so much of me, and all so luscious!"

Or they might have turned to Shelley's lines:

"The sense that he was greater than his kind
Had struck methinks his eagle spirit blind
With gazing on its own exceeding light."

But as this was not done, and as some may not consider our toast appropriate to a Thanksgiving festival, let me hasten to justify it by an appeal to history.

It is a well-known fact that at the first celebration of Thanksgiving in Plymouth Colony the guests of honor were the Indian sachem Massasoit, with ninety of his braves. Four hunters had been sent out by the colonists on a fowling expedition, and the Indians themselves contributed five goodly deer to the larder of their hosts. For three days they feasted gloriously upon bear's meat, wild turkey and venison, and at the closing banquet Governor Bradford called upon Massasoit to respond to the toast, "Foreign Colonists in the New World." You perceive how strikingly similar the subject to that now before us. I know not how it happened, whether the ecstasy of the true Indian medicine man should be held responsible or whether the mince pies had been overcharged with the firewater of the Englishmen—at all events the spirit of prophecy came mightily upon Massasoit. He spoke of his tribe's admiration for the energy and hardihood of the palefaces, but said that such a spirit as theirs could be confined within no narrow limits. They would soon overrun the whole broad continent. As his deep set eyes glowed with prophetic fire he added that their descendants would never lose the itinerant instinct which the colonists were now acquiring, but would travel on and on from year to year, flocking back in vast numbers to the land whence the Pilgrim Fathers had just fled, yes, encompassing the whole earth in their zeal, until often in future years and in foreign lands the Thanksgiving feast would be rounded out, as on that very day, by a toast to the "Americans Abroad."

The truth of Massasoit's predictions, as well as the justice of his estimate of the New World restlessness, have been strikingly verified by history, and we stand amazed at these wonders which we cannot explain. We can only join in the pensive remark made by the Governor of New York in his Thanksgiving proclamation: "The ways of Providence are at times inscrutable." (This proclamation, by the way, was dated two days after the recent election.)

So much for the appropriateness of the topic. Now for the matter itself. It has been already exhaustively treated from one point of view in the classics of Mr. Clemens. I propose, however, to treat it seriously. We hear much at present of the term "Good Americans." When a German, beguiled by our fluent use of the vernacular, asks us if we are natives, we answer, "Oh, no; I am an American." But when we speak to one another we say, "Yes, I am a good American." I have often been led to ponder upon the meaning of this phrase. To some it seems to mean carrying a United States flag about in one's pocket and waving it upon every possible occasion, or dilating upon upon the superior merits of all things American, to the detriment of all other things whatsoever. Why, some of us cannot even gaze upon the glories of Vesuvius in action without contemptuously remarking "Well, that's not bad as volcanoes go, but we have a Niagara at home that would put out those fires in thirty seconds." At Stratford-

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on-Avon there is a memorial, erected by an American citizen whose memory we all delight to honor, upon which is said to stand this inscription:

"Erected to the glory of God, in honor of William Shakespeare, by George W. Childs."

Americans of the class just alluded to not only read this inscription with a thrill of patriotic pride, but would willingly follow the suggestion of a New York newspaper and append the opening line of "Macbeth":

"When shall we three meet again?"

But not all Americans belong to this class, though we believe them also to be "good." What credit is it to us that we possess that fair land, the choicest of the Western Continent? Did we make its glorious scenery, its mighty lakes and rivers, its wealth of resources? Is it for us to boast of these? Oh, no! Ours is in truth a country, but for that we are not responsible. Whether or not we maintain our position as a great nation does, however, rest with us. We shall certainly not maintain it by flaunting our national flag in the faces of Europeans, whether it be from the pocket of a tourist or from the masthead of a man-of-war. The "goodness" of Americans at home or abroad must consist in something other than this. To be "good" means simply to make the most and best of ourselves.

It is the same old question which stares us all in the face, from infancy to old age, from the beginning of the human race down to our own day—What am I here for? To most of us around these tables to-night the answer is easy. We are here to-night for purposes of culture in the highest sense of the word—that is, in pursuit of the best that has been thought or done in the world. It is because we believe that in Germany something has been thought or done in art, in literature, in science, in music—something which is better than what is done or thought in the United States—that we are here. We want this for ourselves. We want it, as the chief apostle of this true culture has said, in order that we may help to make reason and the will of God prevail. In other words, we are seeking just those elements which go to make a great nation and to make it permanent, so far as that can be. All that is best in the world must be gathered from many sources. We come to search it out wherever it may be found, and to make it our own in a hundred different ways. To do this, I apprehend, is to be a "good American," whether one be in Berlin or in Cairo. And when I think of our countrymen who come abroad for such a purpose there comes to my mind the name of one who in these latter days has so conspicuously illustrated the thought I have been trying to present—one who has drunk deeply from the wells of inspiration in the solitudes of the higher Alps, and returning to his home has rallied the forces of righteousness and stormed the very citadel of iniquity, that thus he might help to make reason and the will of God prevail—I mean Charles H. Parkhurst, of New York.

From this point of view, ladies and gentlemen, our toast is no longer open to the charge of egotism or selfishness. I ask you, then, to drink with me to "Americans Abroad," the seekers after the best that has been thought or done in the world, that they may take it back to the land we all love so well. Hoch!

Why do I reproduce this speech in full? Why, because there is both music and truth in it.

The following is the official list of those who were partakers in the Thanksgiving dinner:

Gen. Theo. Runyon, Mrs. Runyon, Miss Runyon, Miss Nellie Runyon, Dr. F. H. Pomeroy, Mr. Priest, Mr. E. Thomas, Mrs. Thomas, Miss Dryden, Mr. Harry P. Clegg, Mrs. Harry P. Clegg, Mr. C. Coleman, Mr. Jackson, Mrs. Jackson, Mr. Theodor Reuss, Consul Opp (Breslau), Lieutenant Vreeland, Mrs. Vreeland, Mr. P. Weiler, Mrs. Weiler, Captain Evans, Mrs. Evans, Con. Agt. Dreher (Guben), Con. Agt. Hess (Coburg), Consul Muth (Magdeburg), Consul Keenan (Bremen), Ex-Consul-Gen. Kreiman, Con. Kieckbusch (Stettin), Mr. Van Ewyck, Mrs. Van Ewyck, Mr. Claude Raboteau, Mr. Claude Raboteau, Mrs. Slater, Miss Slater, Mr. E. Nowland, Miss H. C. Nowland, Mr. Otto Flörsheim, Mr. Hermann Rose, Dr. Dickie, Mrs. Dickie, Miss M. Le B. Russell, Miss C. Russell, Mr. Ostenbrügge, editor "English and American Register," Mrs. Birdsey, Mr. Arthur Bird, Mrs. Arthur Bird, Dr. Holden, Mrs. Holden, Miss Holden, Miss Dawley, Mr. P. Martin, Mr. Stephenson, Mrs. Stephenson, Mr. Gulick, Dr. George C. Smith, Mrs. George C. Smith, Mr. Gebhardt, Miss McKee, Mr. Samuel Colgate, Jr., Mrs. Samuel Colgate, Jr., Redacteur "Vossische Zeitung," Mr. Hausadel (Stettin), Mr. Boise, Mrs. Boise, Miss M. Boise, Miss F. Boise, Mr. W. von Schierbrandt, Mrs. W. von Schierbrandt, Mr. Emil Klaessig, Mr. David R. McKee, Mrs. David R. McKee, Miss L. E. Browning, Miss Hofer, Mrs. S. M. Welsh, Miss Stone, Mrs. General Dann, Miss Town, Maj. Wm. H. Smyth, Mrs. Wm. H. Smyth, Mr. P. A. Müller, Mrs. P. A. Müller, Mr. Tebbets, Mr. F. A. Smith, Mrs. F. A. Smith, Rev. Mr. Nichols, Mrs. Nichols, Miss Nichols, Mr. F. C. Zimmerman, Mrs. Zimmerman, Miss Dooley, Mr. C. de Kay, Mr. G. M. Fisk, Mr. De Vaux Royer, Mr. M. L. Hiller, Mr. George A. Walker, Jr., Miss L. L. C. Hiller, Mr. Quana, Mr. Francis, Mr. G. Arnold, Mrs. G. Arnold, Mrs. Winthrop, Mr. Johnston, Mrs. S. M. Mezes, Miss Worfolk, Miss Catharine Fox, Miss May Dunham, Miss Jeanette Moffatt, Miss Eda Sherwin, Miss Adelaide Fox, Miss Selma Sullivan, Mr. W. M. Griscom, Mrs. W. M. Griscom, Dr. Weber, Mrs. Terry, Mrs. Weber, Mr. Triana, Dr. Watson, Mrs. Watson, Mr. Percy, Mr. Bender, Miss Sherwood, Miss Davis, Mr. A. L. Parmlay, Miss Lytle, Miss Cathryn M. Bruce, Miss Todd, Dr. Parsons, Mrs. Parsons, Miss Jameson, Miss M. Jacques, Mrs. G. J. Busse, Miss A. Busse, Miss A. Busse, Miss Leo Schmidt, Mr. Leo Schmidt, Professor Miller, Miss Mora, Dr. Abbot, Mr. Kendig, Miss M. Hulbert,

Miss C. Hulbert, Mr. L. Baylis, Mr. S. H. McFadden, Mrs. S. H. McFadden, Mr. Trowbridge, Mrs. Trowbridge, Mr. F. C. Bates, Mrs. F. C. Bates, Mr. L. J. Magee, Mrs. Shute, Miss Shute, Dr. Geo. F. Libby, Mr. J. W. Fay, Mr. D. B. Sanders, Dr. Wm. H. Baltzell, Mrs. H. W. Hart, Miss Sarah Hart, Miss Mary Hart, Mrs. Jas. P. Webb, Mr. Hermann Rose, Mr. E. Washburn, Mrs. D. E. Washburn, Rev. H. A. Starks, Mrs. H. A. Starks, Mr. E. A. Starks, Miss E. Starks, Dr. Cooke, Miss F. L. Robbins, Miss E. H. Radcliffe, Mr. J. R. Farovid, Mr. Wheeland, Mr. Funk, Miss V. Kent, Mrs. Knight, Mrs. M. Schott, Miss Emmy Burke, Dr. Parshall, Mrs. Parshall, Dr. Rosen, Miss Mary Kingsbury, Miss Marion Gunnison, Mrs. Hendry, Mrs. Ledger, Mr. C. A. Ewald, Mr. Oscar H. Banghart, Mrs. Oscar H. Banghart, Mr. L. A. Bauer, Mr. John L. Franklin, Mr. C. S. Kent, Dr. Jerauld, Mrs. D. R. Jerauld, Mr. C. B. Porter, Dr. Perrine, Dr. Mosberg, Mr. Platner, Mrs. Platner, Miss Weidenslauffer, Mrs. Prof. Thornton, Miss Rose Thornton, Mrs. C. A. Johnson, Mr. C. A. Johnson, Miss E. Davidson, Mr. E. R. Gregg, Mrs. E. R. Gregg, Dr. W. L. Blickhahn, Dr. David Nowlin, Rev. J. H. Woods, Mr. A. H. Woods, Mr. J. W. Alsop, Mrs. Wheeler, Miss Wheeler, Miss Beaton, Mr. L. H. Waring, Mr. A. M. Lindsay, Jr., Mr. J. W. Lindsay, Jr., Mr. R. M. Kendrick, Dr. Lombardino, Mr. A. P. Hanson, Mr. C. R. Mann, Mr. C. H. Mann, Mr. Hermann Rose, Mr. Haines, Miss Rahn, Mrs. Rahn, Dr. Davidson, Mr. J. E. Bright, Mrs. J. E. Bright, Mr. H. H. Johnson, Mrs. H. H. Johnson, Mr. J. F. Barr, Mr. C. W. Thullen, Mr. H. N. Potter, Mr. E. V. Morgan, Mr. C. Morgan, Miss M. A. Boehm.

The arrangements for this great Thanksgiving celebration were perfect, and for this the committee, consisting, besides the Ambassador and Consul General, of Messrs. Chapman Coleman (secretary of the embassy), Hermann Kreinmann (ex-Consul General), O. B. Boise, W. M. Griscom, Louis J. Magee and Stephen H. McFadden, deserve special thanks.

During the dessert the guests joined the fine band provided for the occasion in the singing of the national songs, and after the dinner a grand ball was given in the salon adjoining the banquet hall. Here I also noticed Mr. and Mrs. Gustavus Arnold, who chaperoned the beautiful Miss Olive Fremstadt and her sister, who had come to the Kaiserhof to attend the festivities, though not the dinner.

As I am not much of a dancer myself I had ample opportunity to give myself up to the contemplation of that amusement executed by others. One of my observations is to the effect that the American style of dancing is far preferable to the German modus, in that it seems much more graceful, less fatiguing and less productive of giddiness. The principal differences in the two styles are that the American is somewhat slower, more of a gliding than hopping nature, and above all that it makes continual use of reversing, while the German, quite the contrary, does not reverse.

The American young ladies also seemed to me far handsomer, more refined, more stylish looking and certainly they are as a rule better dressed than their German sisters. Three such beautiful young ladies as, for instance, Miss Frieda Boise, Miss Nellie Runyon and Miss Olive Fremstadt, not to mention some of the married ladies of the handsome type of, for instance, Mrs. Arnold, it would be difficult if not impossible to find in a ballroom filled with Germans.

Well, after this gastronomical, oratorical, choreographical and ethnological digression, for which I beg your indulgence and excuse, let me now return to Berlin's musical life.

Mrs. Lillian Sanderson gave a Bungert song recital at Bechstein Hall on Friday night. The admirers of both the singer and the composer were in attendance in full force, and they tried hard enough to make things lively, but they only succeeded in small measure. The cause is that the Volkslieder by Bungert, which formed the bulk of the program, are entirely too dull. They are of little interest to anybody but a Bungert crank. However, there are some Bungert cranks, just as there were, are and ever will be cranks on any other subject. Mrs. Sanderson's voice is now a thing of the past. It never was very strong, and its rapid decline was even noticeable last year. She is, however, a charming looking and very clever woman, who, by dint of her affectations, manages to tickle the senses of the groundlings. Thus she was able to score a demand for a repetition of so vulgar and commonplace a song as "Do Take Me!" simply by the cajoling and insinuating style in which she delivered the title words of that Lied.

Mr. Bungert played the accompaniments to his folks' songs in so perfunctory a manner that one would hardly

have taken him for the composer thereof. However, he looked pleased and smiled happily at the applause with which they were received.

On the same evening a young pianist from Melbourne, Australia, made his Berlin debut at the Singakademie, and met with an immediate recognition and spontaneous success, which is as flattering as it is rare and hard to win in the German capital. I had heard the young artist at Weimar last summer during the progress of the Musikverein's meeting. It was at the house of the American consul, Mr. Moore, and in the company of Mr. Walter Damrosch. We agreed upon the great merits and brilliant prospects for the future of this, the best pupil of Bernhard Stavenhagen, and our predictions seem to have become verified most rapidly.

On account of the above mentioned Sanderson recital I missed the Bach G minor organ fantasia and fugue and also the first two movements of Beethoven's "Les Adieux" sonata; but the last movement "Le Retour" I heard, and I can assure you it was a treat. The Schumann E major novelette I have heard played with more feeling and a better touch, but all the following pieces were really admirably given. They consisted of Chopin's B major nocturne, op. 62, No. 1, and A minor study; Liszt's "Petrarca" sonnet and "Waldesrauschen" study; Tausig's concert study No. 1, in F sharp major; a very dainty and elegant scherzo in E flat by Von Buttykay, another one of Mr. Stavenhagen's pupils; a very Brahmsish but altogether beautiful capriccio in A flat and an intermezzo in D flat with the same qualities, as well as a clever menuetto scherzando in E with a Domenico Scarlatti flavor, all three works by Stavenhagen, and lastly a Walkueren Ritt transcription by Hutcheson, which is by no means inferior to the well-known Brassin one. Mr. Hutcheson has a fine, reliable and equally developed technic, and he plays with recherché taste as well as a virtuoso brilliancy. He is only twenty-three years of age now, and I consider him one of the most gifted of the younger pianists of our day.

The press was unanimous in his praise, and the public, which had applauded most generously all through the program, would not leave the hall until Mr. Hutcheson had played for an encore the Mendelssohn E major Characterstück. This he did with so much brilliancy and with such an exquisite use of the pianissimo effect in the most elfin-like passages that he was recalled and again recalled, and had to grant a second encore. This time he gave the fourteenth Hungarian rhapsody with the utmost virtuosity and great dash. Even then it seemed as if the audience were reluctant to leave the hall and would fain have heard some more. This wish they can have gratified, for Mr. Hutcheson will soon give a second recital here.

Saturday night was in so far a repetition of Friday night, as I heard first a poor vocal and then a fine piano recital. The former was Miss Asta Casperschock's Lieder evening at Bechstein Hall, of which I heard only the now very nearly hackneyed cantabile (transposed up from D flat to E flat) from Saint-Saëns' "Samson and Delila." The lady has a poor mezzo soprano voice, sings badly and is not musical. What more do you want?

Mr. Arthur Speed, who appeared at this same concert and who essayed the Brahms' B minor rhapsody and Raff's prelude and fugue from op. 73, is entirely on the same level as a pianist, and I left Bechstein Hall in disgust.

My mood quickly changed at the Singakademie, where Ferruccio Busoni gave his third piano recital, and when I heard a performance of that gruesome work of Beethoven's, the "Hammerklavier" sonata, which was unique of its kind. Bülow's exposé of the work could not have been clearer or more interesting, and as for technic it could not have been performed more flawlessly. The ugly fugue of the last movement of this the longest and most harassing sonata in all the musical literature was played with so superb thematic clearness and individualizing of each voice that, nolens volens, one was forced to attentive listening.

The Chopin numbers were the F sharp major impromptu and the barcarole in that key, as well as the finale from the

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Gertrude May Stein, Marie Maurer, Katherine Fleming and Mrs. Wyman.	Emil Fischer, Perry Averill, Ericsson Bushnell, G. W. Ferguson, A. Marescalchi, Carl Duft, Conrad Behrens and Giuseppe Campanari.	Victor Herbert, Flavie Van den Hende, Maud Morgan, Anton Hegner and others.

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B minor sonata, of which the barcarolle was rhythmically the most interesting, while the sonata movement was technically superbly played.

Then came three Liszt pieces, which Otto Lessmann said to me he had never heard equally well performed by Liszt himself. They were the two St. Francis legends, which transcendental works are so extremely difficult to reproduce with their proper meaning, and next the "Mephisto" waltz, which Busoni gave with an orchestral coloring such as I have rarely heard drawn from a piano. The piano was a superb Steinway, the basses of which sound like a grand organ.

It goes without saying that Busoni, who is no longer a stranger here, was well received, and a large and cultured audience applauded him so vigorously and insistently that he was forced to an encore, Liszt's "Waldehrauschen" study, and then to still another encore, Chopin's study in G flat.

Last night, viz., on Monday night of this week, the Wagner Society gave their first concert of the season at the Philharmonic before a good-sized audience.

It would seem as if Wagner societies had outlived at the present time their usefulness, and above all their necessity, which during the times of the struggle of recognition for Wagner were their chief and almost only *raison d'être*. Be that as it may, certain it is that concerts such as that of last night have little claim for recognition in a city in which the same works that figure on the Wagner Society's program are given frequently enough by other concert organizations. The scheme last night embraced of orchestral works Wagner's, "Faust" overture and Hans von Bülow's ballad "The Singer's Curse," both of which have been produced within the year at the Philharmonic concerts, and Beethoven's fifth symphony, which only a few weeks ago was given in technically far better and more brilliant performance by the Royal Orchestra under Weingartner's direction. I don't want to say that Professor Klindworth is not a good musician. Quite the contrary, his reading of the "Faust" overture and of the slow movement of the symphony was very interesting; but he is not young or energetic enough, and his conducting nowadays is anything but prompt, decisive or inspiring. Even technically it is no longer sufficient, as was seen in the accompaniment to the great "Fidelio" aria, in which the orchestra was all but out and in which the horns were simply dreadful. Lilli Lehmann, who was the vocal soloist of the concert, also was by no means in good trim in this "Abscheulicher" aria, but the finale from "Die Götterdämmerung" she sang superbly and with somewhat of a return to her former Metropolitan Opera House brilliancy, verve and dramatic greatness.

Prof. Dr. E. Jedliczka played the Liszt A major piano concerto in most impressive style, and likewise scored a well deserved success. He is the fourth great pianist who appeared in Berlin within these eight days, which form essentially a pianists' week. How can I individualize them, when all four have a brilliant technic, fine conception and other pianistic and musical abilities of the highest sort? I feel their individual differences of touch and temperament, but I also feel the loss of words for characterizing them and making clear to you the differences as I understand them. How indeed can one write about four great pianists, all appearing within one week, without repeating one's self, considering, moreover, the number of the technical and other terms at the music critic's disposal? I confess that I am entirely at a loss and give up for to-day in despair. Nevertheless I want to state that Professor Jedliczka was eminently successful, and that he is one of the very best of resident pianists and pedagogues.

I recently met Adolf Brodsky, who appeared at a concert of Miss Zimdars which I could not attend, and at which he is said to have played in his old-time fine style. Among other things he performed a movement from a manuscript

suite in D minor, by O. Nováček, who is now living here quietly as a composer, and whom I also met in the company of Christian Sinding, the great Scandinavian composer. The latter informed me that he is hard at work and has nearly finished his second piano concerto, which will be good news to progressive pianists of ample technic in search of interesting novelties. Then I met at the Opera House Intendancy Mr. B. Bernstein, the Continental representative for Sir Arthur Sullivan, whom he was soon expecting. However, as Sir Arthur has just met with the mishap of seriously spraining his ankle, he will hardly be able to come over from England for the Berlin premiere of his "Ivanhoe," which event will take place at the Royal Opera House on the 19th inst.

Among my callers was Miss Lyla Kavanaugh, who came to me with a high recommendation from New York, and who at present is appearing here with success at the Winter Garden. Also Mr. Martin Pludemann, the highly gifted song and ballad composer from Gratz.

On last Saturday night the 100th performance of "Die Meistersinger von Nürnberg" was given at the Royal Opera House, the first performance of which at that institute had taken place on April 1, 1870. The original cast included Niemann as "Walter Stolzing," Betz as "Hans Sachs," Mallinger as "Evchen," Marianne Brandt as "Magdalena," Barse as "Beckmesser," Fricke as "Pogner," and Krueger as "David." Eckert conducted. Of this cast only Betz remained to take part in the centenary performance of last Saturday night, and it is very much to be regretted that just on this commemorative occasion the fine old artist had the hard luck to completely break down. His voice, which he used only with apparent effort and very carefully during the first portion of the work, gave out entirely during the latter half and thus the entire first portion of the third act, the scene in "Hans Sachs'" workshop, had to be eliminated. It is now stated that Betz will soon retire on his well earned pension.

Lieban, who was to sing "David," was also down on the sick list, but his part was well filled by Mr. Sommer.

The tenor Kraus, from Mannheim, who appeared as "guest" in the part of "Walter," was very good and seems to be of the improving kind.

The Frankfurt tenor Naval has just been engaged for the Berlin Royal Opera House. He has a sweet voice and is a fine, musical singer.

Sigismund Blumner has arranged the Schubert four hand fantasia in F minor for two hands, and lately played the work in this arrangement at Munich with the greatest success.

Leoncavallo is soon coming to Berlin to conduct his new and so far here unknown symphony "Seraphita."

Pachmann will play here for the first time this season at Bechstein Hall next Saturday night.

One of the unpremeditated results of the Emperor's composition "Song to Aegir," and one that shows better than anything else the rapid progress the song has made in popularity, is the fact that during the month of November no less than seventeen children have been christened Aegir in Berlin. A funny incident in connection with this is that a tailor came to the mayor's office and wanted his little girl baby christened Aegir. When the clerk told him that Aegir was a male name the tailor incredulously shook his head and insisted that he could not believe that His Majesty would dedicate a song to anybody but a female member of the human race. Finally, in order to satisfy the tailor, the clerk christened the little girl "Aegira," and she now has the distinction of being, so far, the only girl in the world with that name.

O. F.

Marcus Mayer Sued for Damages.

MRS. LUCIA SIMONSON, mother of Frieda Simonson, the child pianist, who has made a sensation in Europe, has begun suit in the Supreme Court against Marcus R. Mayer for breach of contract, placing damages at \$15,000. The summons and complaint have been served, and Manager Mayer has twenty days in which to file his answer.

Mrs. Simonson's charge is that when Mr. Mayer was in Berlin he made a contract with her for the services of her daughter Frieda, to make a concert tour of America as a joint star with Jean Gerardy, the violoncellist. The contract signed called for forty concerts during the present season, with the privilege of twenty additional at a salary of \$150 a concert. Mr. Mayer was to deposit \$1,250 as a guarantee with the American agents of M. & M. Rothschild, German bankers, one month before the beginning of the season here. This, Mrs. Simonson says, he failed to do, but instead notified her of his intention to break the contract, on the ground that the Gerry Society would interfere with Frieda's appearance.

Mrs. Simonson, however, claims that this was simply an excuse, and says that the society has already given permission for the child to appear three times a week, should she come to this country.—New York "Times."

Director Lambert Makes a Correction.

NEW YORK, December 20, 1894.

Editors The Musical Courier:

DEAR SIRS.—In my interview published in your paper of to-day I read about a "System of Sympathetic Instruction." Kindly correct this slight error. It should have been "System of Systematic Instruction." Sympathy should always exist between teacher and pupil, but it is the systematic instruction that a pupil needs mostly.

Respectfully yours,
ALEX. LAMBERT,
Director New York College of Music.

Where They Are.

MANAGERS will please furnish us with advance dates of their routes to reach this office before Friday noon of each week to insure proper revision.

LOUIS C. ELSON.—December 28, Harvard, Mass.; January 2, Philadelphia; 9, Boston, Mass.; 11, Lynn, Mass.; 15, Providence, R. I.; February 8, Lynn, Mass.; 13, Lincoln, Mass.; 19, Providence, R. I.; 27, Lynn, Mass.; March 4, Lawrenceville, N. J.; 5, Ogontz, Pa.; 18, Boston; 19, Providence, R. I.

MAUD POWELL STRING QUARTET.—January 3, Carnegie Hall, New York; 4, Newark, N. J.; 14, Boston; 15, New Bedford, Mass.; 16, Holyoke, Mass.; 17, Lynn, Mass.; 18, Salem, Mass.; 19, Lowell, Mass.

MOZART SYMPHONY CLUB OF NEW YORK.—December 26 and 27, Washington, D. C.; 28, Pittsburg, Pa.

THE BEETHOVEN STRING QUARTET.—December 27 and 30, New York; 29, Tuxedo.

Bedford City Concerts.—Belmont Seminary, of Bedford, Va., gave a Christmas concert December 20, in which many of the pupils appeared. Henry Hubert Haas is the director of the seminary.

The American Symphony Orchestra.—Sam Franko, conductor, is out with a prospectus announcing that during this its second season three concerts will be given at Chickering Hall. The first will take place on January 17, at which César Thomson will play the second concerto, by Wieniawski, and the orchestra overture, "Medea," by Bargiel, and symphony No. 4, B flat, by Gade.

Opera Company Denounced.—A circular letter signed by Bishop Begin, coadjutor to His Eminence Cardinal Taschereau, was read in all the Roman Catholic churches at Quebec last Sunday warning the faithful that by attending the performances of the French Opera Company they would render themselves guilty of a grievous sin. The French Opera Company is a company which came over from Paris last year and has since been performing at the Theatre Français, in Montreal.

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"WHY is it that the German masters have exerted a more powerful influence upon the history of music than those of any other nation on the earth?"

"In the first place, because the German masters were not merely musicians, they were thinkers—great, broad, learned and many of them benevolent thinkers. Beethoven was not only a musician, a musical composer; he was a philosopher, a thinker, whose thought dwelt on the weal and woe of humanity and the causes and effects of life. He used his musical gifts as a medium for expressing his grand, inclusive and sympathetic sentiments, as Shakespeare used words and sentences.

"The German masters were musicians by gift and philosophers by soul.

"Having this sort of outlook upon art, they were not writing to 'get into the Opéra,' to gain managers' ears or to win the applause of people. They were thinking in harmony. Their thoughts were human; not local. They wrote for the people, it is true, but not to amuse the people, but portraying their feelings and emotions. Coming untrammelled from the heart, their writings go straight to the heart of humanity. That is why they live and extend and impress.

"In the third place, the Germans as a race have conserved their traditions more religiously than any other nation. They have guarded their legends, their ancient lore, their history and their race impulse. They have an individual mysticism as a source of musical reflection.

"L. BOURGAULT-DUCOUDRAY,

"Professor of the chair of Musical History of Paris Conservatoire."

I had thought so much upon the above subject, asked so many people the question and been so often disappointed in the replies that I could scarcely keep my seat, and had not ears enough on hearing it propounded bold and straight to a strictly French audience by a lecturer as typically Chauvinistic as anyone among them.

Since being in Paris I have been touched most of all by the willingness of artists here to give credit where credit was due, even to self effacement. Never have I been so deeply moved by evidence of this art nobility as in listening to the course of lectures on the German school of music, which forms the course this season of M. Bourgault-Ducoudray.

There is something grandly inspiring in the wholesale and emphatic yet keenly discerning way in which this speaker, so wholly French, so faithfully catholic and so bonded and bounded by social and artistic ties, fully, freely and enthusiastically discovers the riches, compares the values, points to the benefits and even traces the beneficial influence on French art of the art of a country the most widely separated and the least loved of all the nations of the earth.

The stirring, even burning, eloquence with which the eminent lecturer does this adds admiration to wonder, and in listening to M. Bourgault-Ducoudray, I am more than ever disgusted with all cramping pettiness of thought, and filled and enthused with love for the big and grand, as well as the beautiful in art.

The course begins with the German primitives in music, then Henri Schutz, Sébastien Bach and his sons, Händel, Haydn, Mozart, Beethoven, Weber, Schubert, Mendelssohn, Schumann, &c., with from one to three lectures on each,

and an entire set of talks on Wagner. The lectures are accompanied by examples, vocal and instrumental, characterizing the style of each composer. The lecture room is packed every Thursday afternoon, and the most intense interest is manifested in the subject. I regret extremely that I cannot give them entire each week to the readers of THE MUSICAL COURIER.

Messager, the distinguished composer of "La Basoche," "Mme. Chrysanthème" and "Mirette," is just moving into his charming apartments, rue Marbeuf, a recherché quarter of the French capital, after his London season.

A connoisseur in home, as in music, this typical Frenchman leaves nothing undone to surround himself with the charms of refined living while at work. His studio might be the boudoir of a lady, so delicate and dainty are the traces of taste. Before the wide flat desk, which extends almost across the room, hangs a curtain of looped crimson, which adds much to the luxury of effect. Whole cases of photographs testify to his popularity, and a large and solid library to the race-love of communion with thought, which is everywhere present here.

A more typical Frenchman does not exist in Paris. Tall, slender, nervous in spirit but not in action, graceful to a degree; bright and quick as sheet lightning, soft and delicate in manner, a good observer, with piquant, frank expression of opinion, conversation with him is as exhilarating as champagne. His long, stylish mustache, straight nose, clear, spirituelle eyes and high forehead give to him the inexpressible stamp that is wholly French. Like most Parisians he was born in mid-France, not far from Calvé's birthplace, I believe, a locale noted for the "con brio" of its temperament.

Messager is much interested in America. His "La Basoche," I believe, was given there. Speaking of this he calls attention to the fact, heretofore spoken of in THE MUSICAL COURIER, that in France the opéra comique is a middle ground between the opéra and the opéra bouffe or comic opera, as given in America. A piece therefore written for the opéra comique here is in danger of misrepresentation in America. If not ground opera it drops to the comic opera, vaudeville or café concert realms, with inappropriate setting and still more "inappropriate" singing. "La Basoche" suffered much on this account. The title of that opera is a generic term, including all that applies to law courts, lawyers, &c.

Messager's other most popular works are "Les deux Pigeons," a ballet given here at the Opéra; "Madame Chrysanthème," a comédie lyrique in four acts, after Pierre Loti's novel; "Isoline," a fairy operetta given at the Renaissance before Sara Bernhardt's conversion of that building into a theatre, and "Mirette," an opéra comique in three acts, written for the Savoy Theatre in London. The composer is at present at work upon a piece for the opéra comique, in four acts—"Le Chevalier de Flarmental" after a romance by Dumas père. His collaborators have been Catulle Mendez, Paul Ferrier and Albert Carré. He gives no lessons except in case of rare faculty.

Speaking of London representation, he speaks warmly of the spirit and kindness of British impresarios, and the intelligence of the choruses which is far beyond the average. There is everywhere the same trouble in finding the soloists who can act. He heard Miss Marie Millard sing while in London and was greatly pleased with her voice. The machinery of the mise-en-scène is much more ingenious and practical in England than here, although scenic painters can nowhere equal the French.

M. Chas. Lamoureux. So much has been said from time to time in THE MUSICAL COURIER of this valuable French musician that it seems idle to add anything. I cannot pass the opening concert season here, however, without a word as to the beauty and worth of his orchestral programs. On Sunday the following was given:

Ouverture du Carnaval romain.....Berlioz
Esquisses sur les Steppes de l'Asie Centrale.....Borodine
Concerto en ré majeur pour violon.....J. Brahms
(re audition.)
exécuté par M. Hugo Heermann.
La Fiancée du Timbalier.....Saint-Saëns
(Ballade de Victor Hugo.)
chantée par Mme. Hégion.
Chasse et Orage (les Troyens).....Berlioz
Scènes de la Czarina.....J. Hubay
pour violon et orchestre
exécuté par M. Hugo Heermann.
Ouverture des Maîtres chanteurs.....Wagner

Mme. Hégion, of the Opéra, and Mr. Hugo Heermann lent their assistance.

This Mr. Hugo Heermann is German or Austrian, but no Frenchman could evoke more certain and flattering applause. It was a telling, not merely a courteous reception. His violin playing made people stop trying to describe it, which always means something really good.

As triumph of control over physical disturbance, commend me to a Lamoureux concert! You go into any church, and the coughing, sneezing and shuffling make it difficult to hear the preacher. At a theatre it is the same, except while the audience is held by a strong situation. Over at the Sorbonne Institute, where the students are wrapped up in the work, these same so-called uncontrollable disturbances occur—even here, where people do not think of talking.

But a Lamoureux concert! Sneezes! I think the person would be shot who sneezed during a Lamoureux number! There is some immense "strangling" done, but I notice it is always successful. They do say that if a woman in the audience but stroked her muff the worthy chef would stop the entire orchestra! I do not know how this might be, but I know that if he heard it he would.

"Silence is to music as light to a picture," he says. "What can you do without it? and it must be absolute. What would you do at a Musée with a shimmer of colored light dancing before the picture at which you were looking? How would you feel if a line of people kept passing between you and the piece of sculpture you were regarding?" And how true that is!

No matter where he plays, or what the customs of the place, the command for closed doors during performance always goes on the program. Nothing in connection with his orchestral work can disturb him like a noise or rustle in the hall. People know this and so they keep still.

For fifteen years, in the teeth of public feeling, has M. Lamoureux fought for the Wagner cause. How he has succeeded the success of his concerts, which are wholly Wagnerian, proves.

He holds that Wagner was the greatest musician that ever lived. He created the broadest interpretations, he says, not only dramatically and for orchestral effect, but intrinsically. He is destined to be immortal. He has made people think, discuss and examine as never before a musician. It is impossible to say who has produced the widest influence over the music of the future, Wagner, Bach or Beethoven. A musician must be imbued with the spirit of the three. They are the leaders of distinct individuality.

Mr. Lamoureux knows nothing of Siegfried Wagner's projects, nor of his ability as a director; he has never seen him conduct. He does not anticipate his giving a concert here in the near future.

He thinks that America has a future in music before her unlike that of any other nation. But she must have before all, and soon, a national music school—something that will have a broader basis than speculation for its establishment. He is in favor of musical unions to a certain extent, but would think the extent beyond limit if, for example, he were prohibited from landing there with his orchestra. He has 150 men, all first class musicians, and they have three rehearsals a week.

He feels the lack of good music halls to be the crying musical lack of Paris to-day. Neither placement nor acoustics are as they ought to be. He feels this more every time he has been from home. Speaking of the so-called advantages of concert hearing in German cities, spoken of by German students who come to Paris, he says that 65 concerts a year are given in Paris, all of incontestable superiority. The Philharmonic the most important orchestra in Berlin, gives but 10.

(The trouble is that here in Paris they all give their concerts the same day at the same hour!)

M. Lamoureux believes by all means in the invisibility of the orchestra in opera and theatre.

Mme. Roger-Miclos, who enjoys the distinction of being the first woman pianist in France, has a very interesting personality. To begin with, she has classic beauty, not of the stolid Roman but of the more feminine Greek type. Not very large, she is graceful and beautifully formed. Her face is a perfect oval with mystical dark eyes, regular features, pallid complexion, and her coal black hair is worn

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in straight, flat bands, without crimp or curl, heightening the classic effect. Her robes for soirée and concert are always Grecian in design and the effect is very good. A full length portrait, made, by the way, by Peixotti, an American artist, does full justice to the subject.

She, too, is an artist who must work among objects of art. Her dining room alone is an object of art. Nothing for use here that is not a work of beauty. Two quaint buffets, for example, in original woods, represent chateaus of the Middle Ages. The doors of one represent sacred and profane music in exquisite carving, one a musician at the organ in a church, the other peasants at a dance. Towers, church windows, vines and even trees are shown with the most faithful attention to detail. It is really sculpture in wood. The table legs are the claws of extinct animals. The chairs, done in a sort of leather work representing bronze, have tiger heads mounting the top, claws for feet, the owner's monogram worked into the leather; for all those things, and many more equally lovely, have been made expressly for the pianist.

Her peculiar beauty has made her the subject of many artistic works. An excellent bust is by Carles, who made the Minerva which adorns the front of our new "Herald" building in New York. Another bust is crowned with laurel. A most remarkable portrait by Henner was presented to her by that artist, and many other interesting portraits have been made.

The house is furnished generally in Louis XVI. ideas, and flowers are always abundant, roses being the lady's favorite. She loves home, and manages it personally with grace and skill. Until his recent death, her father—who was a remarkable man, a strong Swedenborgian—and a sister shared her home. She is a widow, her husband, a man of all good qualities, having died of consumption at the age of twenty-nine.

Rubinstein, Tschaiowsky, Paderewski, Massenet, Saint-Saëns have all certified to her worth by unstinted praise and strong friendship. Rubinstein admired her greatly, spoke of her strong individuality, and predicted a brilliant future for her. When she played Saint-Saëns' "L'Africa" the composer sent her a unique Algerian necklace "for good luck." Tschaiowsky wrote her a personal letter of thanks. She was born in Toulouse, and has had from a child all the gifts for music. She commences to-day a tour of the French provinces, where she gives eight concerts during December, finishing with a Chopin serial in Paris.

Widor is back to his organ loft and his Paris, proud and happy over the triumphant success of his new sonata for organ and orchestra written for the inauguration of Victoria Hall, Geneva, and directed by himself.

If you want to see the pretty women of Paris, go to Widor's organ loft at St. Sulpice. The way to it is long and winding and dark, but no matter for that, Sunday morning is sure to find from four to six elegantly dressed, handsome young women, who deeply appreciate—an organ made in 1781. Many Americans are among them. One by one, like the topsails of craft passing by a fortress, saucy aigrettes, pink blue and black, glide by the yellow bulwark of the organ case, and seek shelter in the little coves of the loft overlooking the fairy scene below, the altar lights, the towers, the palms and the well decorated clergy. Here they chat and giggle, listen to the grand organ and incidentally win a smile or a chat from the player.

But the young organist-composer is no flirt, although he has that quality possessed by a few rare men of keeping at bay while attracting the fair sex. He never makes eyes, whispers, speaks banalities or flatteries (that is, not before the others). He speaks to all in a jolly, off-hand manner, tempered with respectful courtesy when not intimately acquainted. He looks eyes of all colors straight in the centre, grasps warmly the gloved hands, but is never for an instant adrift from his music, and never drops the manly,

graceful dignity that is his in classroom, tribune, home and club.

A recent anniversary in the ancient church was that in memory of the assassination of a curé of St. Sulpice, between the time of Louis XIII. and Louis XIV. The character of the service naturally was funeral, and it was intensely interesting to watch him throw the austere color of thought into an improvisation that lasted through a half hour's procession. Rhythm, stops, pedal work, all were made to contribute their share of veneration to the sainted priest.

"And where do you look for the ideas to weave into harmony?"

"Oh, from the lights and colors down there, the steps of the march, the thought of the occasion, and the preceding strains of plain chant. All mingle to produce a frame of mind from which themes come."

He has grown stout during the summer, but says it is an annual temporary condition, like the rising of the Nile, to certain limits, with a gradual decline to normal conditions. He composed a new symphony during vacation, "Gothic" in character. His works are to be played in Dresden, Leipzig and Frankfurt this season. He is following with great interest the letters of M. Paul Bourget on America, for, aside from his interest in the strange new world, M. Bourget is his cousin. Widor was made happy this morning by a letter from Sarasate at Berlin, adding his applause to that of 3,000 people who were enthusiastic over the symphonie in A major which was played by the Philharmonic.

It is now proposed to name a street in Paris after Pasdeloup, the originator of the popular-concert idea since carried out by MM. Lamoureux and Colonne. The proposition comes from Ernest Reyer, the composer of "Sigurd"; Ambrose Thomas, Paladilhe and Th. Dubois signed the petition, which is being considered by the city council, and will in all probability be carried out. No more worthy or well merited tribute has ever been offered. Pasdeloup was a pioneer, and consequently a sufferer, in the ranks of music leaders. His work is incalculable. He was the first to place foreign masters side by side with French ones on his programs and insist on their right to appear there. He made popular the works of Beethoven, Mozart, Gounod, Weber and, above all, Richard Wagner.

The rehearsals of "Montagne Noire" are being actively pushed at the Opéra. The ensemble rehearsals have already commenced. The distribution of parts is as follows:

Mirko.....Alvarez and Vaguet
Aslar.....Renaud and Bartet, also Noté
Sara.....Gresse and Chambon
Yamina.....Miles. Bréval and Hégion
Dara.....Mmes. Hégion and Dufrane, also Beauvais
Helena.....Mmes. Berthet and Lovents

Mlle. Holmés is superintending the minutest details.

The Conservatoire celebrates its centennial next year. In view of this imposing event a biographical history of the national school is being prepared by M. Constant Pierre.

The Gounod anniversary December 13.

Rubinstein was first at Paris when at eight years of age; he studied with Liszt. The last time was last summer, when on his way to Rouen to represent "Néro."

Great success for Massenet's "Werther" at Milan. The composer has been dined by Verdi and Sonzogno.

Sonzogno threatens to renounce his project of Italian drama here in the spring on account of the adverse attitude of the French press toward strangers. He sweetly adds that this will not prevent his giving French music in Italy.

Brilliant accounts come from Nancy of the success of a symphonie in F major, from the pen of the young organist

of St. Vincent de Paul, M. Leon Boellmann, who is rapidly establishing a name for himself as writer as well as organist. He is nephew of M. Eugène Gigout.

Leon Grus has just published an opéra comique in one act, "Folies d'Amour," by Mme. la baronne Durand de Fontmagne.

TRIUMPH FOR AN AMERICAN COMPOSER IN PARIS.

Every Wednesday evening at the house of M. Felix Darcy a select company of the best musicians in Paris, violinists, cellists, pianists, composers, many of them professors of the Conservatoire, meet and play over the latest and best music. Last evening the gem of the performance was a quartet in C for violin, viola, violoncello and piano, by Mr. Arthur Foote, of Boston.

It was superbly played by master musicians and most enthusiastically received by these severest of all critics.

"Bravo! Bravo! Bravo pour le jeune Américain!" &c., were the exclamations after each number and after the finale.

Mr. G. Waring Stebbins, organist of the Emmanuel Baptist Church in Brooklyn, who is here studying with Guilmant, and who is a favored member of this circle, became the centre of interested attention because of being a friend of Mr. Foote.

M. Guilmant, by the way, reports the most remarkable progress of his organ pupil, Mr. Stebbins. "A noble student," he calls him, on account of the serious and faithful way in which he follows instruction and his distinct talent. He is gathering all he can of the best music of the city meantime. It pays people like Mr. Stebbins to come to Paris.

I am in receipt from Peoria, Illinois, of a lovely waltz song and chorus "Waiting for You," music from the pen of Miss Clara H. Rees, the words by her sister, Mrs. T. R. Masters. Some dozen compositions have already appeared written by these gifted young women, besides instrumental work by Miss Rees. The latter is organist in one of the city churches there. Both were pupils of the pianist Franz M. Reinhart—no nobler heart, no truer soul, and no purer art instinct exists to-day in New York, or in Paris, or in London either, or in Berlin. His musical influence has extended through all central Illinois as much from his integrity of purpose as by his skill.

In the "Monde Musical," Paris, of November 30, is an original and interesting article on musical adaptations and musical adaptors. It is from the pen of René Ponthière, and is well worthy the attention of all who are fortunate enough to be able to read it in the original.

By the way, I want to bespeak the kindly interest of New York musicians in Mlle. Henriette Corradi, a French musician, who is correspondent for the "Monde Musical" from New York. Do unto her as they have done here unto me, and she will be indeed fortunate.

FANNIE EDGAR THOMAS.

A Valuable Present.—Bronislaw Hubermann, the violinist, has received from an admiring countryman, the Polish Count Johann Zamoyski, a present of a Stradivarius violin (value, \$3,500).

Verdi's Benefactions.—From Italy and France comes the news that Verdi will give his fortune, amounting to 10,000,000 francs, to an institution which is to be founded with a view to care for invalid musicians and singers.

Geneva.—Fritz Brückner, the young violoncellist of Leipzig, appeared in concert at Geneva, Switzerland, and his great success called forth the assertion that he is fully the equal of Gerardy, who played in that city last season.

Melba.—From Melbourne comes the news that Madame Melba has been engaged by Mr. J. C. Williamson for a tour of forty concerts in Australia, commencing in May. If this be the case, it is pretty obvious that she cannot take part in the London opera season next summer.

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PRESS COMMENTS.

NEW YORK HERALD—"The music, original with Mr. Pratt, was cunningly devised to accomplish the descriptive part. It was capital for the purpose—*catchy, tuneful and inspiring*. The pictures were remarkably good and capital effects were produced. But the really stirring part was to come with the story of the Revolution; of this 'Paul Revere's Ride' was the musical feature. This started the enthusiasm and during 'The Struggle for Independence' the attention of the audience was strained and applause frequent."

PHILADELPHIA LEDGER—"A thrilling piece of music was his 'Paul Revere's Ride.' In such work as this allegory of 'America' Mr. Pratt is not only peerless but stands alone, and the entertainment is instructive and delightful to the ear and the eye."

NEW YORK NEWS—"This made a scene long to be remembered."

THE MUSICAL COURIER—"This unique production stirred the large audience at times to tumultuous applause."

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Dresden Letter.

DRESDEN, November 30, 1894.

THE piano recital November 28 in Braun's Hotel by the prominent American pianist Mr. Frederick Fairbanks must be set down as one of the best musical events of the season in Dresden. It is no exaggeration to confess that Mr. Fairbanks, on account of his true musical conception, ranks with the most promising young musicians of the day, not only as a pianist commanding an extensive repertory, embracing the literature from Bach to Liszt, but also as a composer who gives promise of great things in future. America some day will take notice of such a decided talent as manifested itself in the chief number of the program, a sonata by the concert giver, Mr. Fairbanks himself, who interpreted his work in a highly musicianly manner. The composition has great merit, both as to spontaneity of melodic invention and harmonic treatment. The three first movements outweigh in musical meaning, structure and workmanship the remaining last allegro, which, however bristling with technical difficulties, works up to a great final climax of a dashing effect. The novelty achieved an instantaneous success. There are, to be sure, traces of influence of renowned masters, but it does not lessen its individuality, nor yet its freshness. Mr. Fairbanks' performance, also in his reproductive selections, was marked throughout by an intelligence of conception, clear style of phrasing, vigor of execution and warmth of feeling that brought forth great and well deserved applause on the part of the audience, where nearly all the shining lights of the Dresden musical world and of society could be observed. The program was the following:

"Tannhäuser" overture.....Wagner-Liszt
Präludium und Fuga (C moll).....Bach
Sonate.....Scriabin
Lieder—
"O singe mir, Mutter".....Tschakowsky
"Im Herbst".....Franz
"Neue Liebe".....Rubinstein
Sonate.....Fairbanks
Allegro.
Thema mit variationen.
Scherzo.
Allegro.
Etude.....Chopin
Nocturne.....Chopin
Ballade.....Chopin
Lieder—
"Botschaft".....Fairbanks
"Klage".....Fairbanks
"Die Lehre".....Fairbanks
"Pesther Carneval".....F. Liszt

The concert singer, Miss Matja Van Niessen, who assisted, has on previous occasions in Dresden been heard to far greater advantage. The young lady was not in the best of voice; still, she gave a very good reading of the three songs by Fairbanks, which were enthusiastically received. She excelled in a clear and distinct pronunciation of the words—original language, Italian, but sung in a most poetical German translation—which highly contributed to the popularity of the compositions. A great number of wreaths and flowers were presented to the artists by their numerous friends in the audience.

Vladimir de Pachmann had announced two piano recitals for November 27 and 29; as the program of the first evening was more attractive to me I attended the first concert. Mr. de Pachmann as an exquisite Chopin interpreter was known to me long ago. This time his Liszt selections, especially the splendid delivery of the Legende No. 3, "St. François de Paul marchant sur les flots," captivated me in an unusually high degree. This beautiful composition ought to be accepted on the repertory of first-rate virtuosi oftener than is the case. The two other Liszts, the Ballad No. 2 and the Valse Impromptu, were also given to great perfection. All of the Chopin pieces were so beautifully sung that they nearly rivaled Paderewski's interpretation. The little D flat major valse had to be repeated, and the Mendelssohn op. 16 caprice was so enthusiastically applauded that the artist had to respond to many encores. Beethoven and Schumann were also represented on the program.

Wednesday, November 17, will surely live long in the memory of those who on that evening attended the concert of the Bohemian String Quartet—Carl Hoffmann, Josef Suk, Oskar Nedbal and Hans Wihau. The recital was an event of highest musical order, and the applause in consequence frantic. Indeed so much of artistic temperament, fire of execution, southern passion and warmth of feeling are seldom heard with a quartet ensemble. There was a sort of peculiar national spirit about the performance which widely differed from the mere good natured execution of German quartet societies. The four gentlemen on the platform made the impression of being themselves so utterly transported by the beauties of the compositions performed that audience, environs and all seemed to have sunk into oblivion. They were far away in dreamland, where they also took us for a while, and that is just why we were so delighted. We so seldom are taken to dreamland—artists on the platform not always move us, at least not in such a high degree as these Bohemian musicians did. We shall never forget them.

Smetana's E minor quartet, "Aus meinem Leben," was wonderfully delivered. We all were under the spell of a

mighty creative genius, who by far outshines the most of new composers so far heard here; it is the true national coloring of the work—a lyric-dramatic tale of the sufferings and endurances of the unhappy musician's life—which so strongly impresses us. Special delight was created by the slow tempo of the meno allegro (and flat major part) of the second movement, "Quasi Polka," by which the artists achieved a colossal success. Dvorák's op. 61, C major, the next number on the program, was delivered with the same artistic finish of execution, but it cannot as a composition compare to Smetana's work. With Haydn's "Kaiser Quartet," the final number, we were taken back to eternal sunshine and elevated, pure clearness of style. A more refined reading and a sweeter pianissimo one cannot imagine. All in all, the performances of this evening were beyond criticism.

Mary Krebs, in her grand concert on November 16, played better than ever. She gave the G major concerto by Beethoven, with the accompaniment of the Treukler orchestra, solos by Hiller and by Rubinstein, besides many encores. Last on the program was Bach's concerto for three pianos, exquisitely rendered by our three chamber virtuosos—Mrs. Krebs herself, Mrs. Stern and Mrs. Rappaldi. It was furiously applauded by the audience, which seemed extremely delighted to see the three celebrated rival pianists agree so well. The concert was honored by the presence of His Majesty the King, Prince George, Princess Mathilde and other members of the royal family. Mrs. Gmür-Harhoff, a Norwegian singer, assisted. She gave a Mozart aria and some Lieder by Grieg and Schumann.

Verdi's "Falstaff," in the Court Opera House, was the next attraction here. The opera was so exceptionally well given that the performance—by those who had witnessed previous performances in other cities—was thought to out-rival all of them. It actually was brought out magnificently under Schuch's lead, with the soloists, Scheidemann, "Falstaff," Teleky, "Alice," Chavanne, "Quickly," Bossenberger, "Aennchen," &c., not to forget the splendid orchestra, which almost surpassed itself in brilliant execution of the fine music. So much praise has already been bestowed upon the masterly workmanship of the latest Verdi that I only have to add that the Dresden public appreciated it fully. The applause was frantic. Whether, however, the opera, in spite of its artistic value, will hold its position on the repertory remains to be seen. The music seems almost too good for the great public. To connoisseurs it is a musical feast, which by far surpasses most of the more important opera novelties produced here lately.

Sarat's concert in the Gewerbehause occurred on the same evening as the "Falstaff" premiere. He is said to have enthused his audience in the same degree as before.

Miss Adele aus der Ohe, the exquisite pianist virtuoso, of whom I have read such favorable accounts in American papers, has been visiting Dresden lately. I am told by authorities who had the pleasure of hearing the lady play here privately, that she played most beautifully. It would have been a great treat to hear Miss aus der Ohe publicly in Dresden.

A beautiful alto voice, Miss Dora Koehler's, was lately heard to great advantage in a charity concert. The young lady is at present studying with Miss Haenisch, who, as a teacher, is entitled to a great share of the applause bestowed on this occasion upon the young pupil.

The sad news about Anton Rubinstein's sudden and unexpected death reached us some days ago. How well I remember the day we saw him last here in Dresden just before his leaving for Peterhof. It was in the house of Miss Natalie Haenisch, where the illustrious master used so oft to spend his evenings, apparently delighted with the company of the lady of the house and her mother, who in such a charming way knew how to make their guests—with Rubinstein at their head—feel at ease in their pleasant home. On this occasion the great pianist king was just telling us about his plans for the winter, of his intention to return to Germany in November to lead in person his oratorio "Christus," &c. Now death has cut everything short. "Ihn liebten die Götter, darum nahmen sie ihn zu sich."

A. INGMAN.

Mannheim.—"The Treasure of Rhamsinit," a new opera by Albert Gortler, has had a fine success when produced for the first time recently at Mannheim.

Milan.—At the Teatro Lirico, Milan, Massenet's "Werther" was given with Signore Schiff and Salvador and Signori Garulli, Lenzini, Buti, Wigley and Giordani.

Conrad Behrens.—Conrad Behrens, the well-known basso, will sing at the state concert given by the Governor General of Canada in Montreal, January 9. He will also fill several engagements in the West in January, notably one in Milwaukee, January 17, and one in Rock Island, Ill., on January 19.

Breslau.—By an arrangement between the director of the Breslau Stadt Theatre, Dr. Löwe, and a Bremen committee Rubinstein's "Christus" will be given in Breslau next summer. It was arranged that Rubinstein should direct the work personally, but, now that the master is no more, Weintraub, the musical director of the Stadt Theatre, will do so.

Baltimore's New Music Hall.

THE new Music Hall at Baltimore, Md., which was opened October 31 last by the Boston Symphony Orchestra and the Melba Concert Company, is enjoying a season of remarkable prosperity. The various attractions which have had the good fortune to appear there have invariably been welcomed by large and enthusiastic audiences.

The citizens of Baltimore are evidently proud of their new and handsome Temple of Music, which they claim to be equal to any similar structure in the United States, and they rarely fail of an opportunity to enjoy the luxury of its entertainments. Sousa, the bandmaster, who is so accustomed to public receptions, was agreeably surprised last week by the multitude which greeted his first appearance at Music Hall, and the audience was rewarded by one of the most delightful band concerts ever given in the Monumental City.

Some measure of success gained by Music Hall is due to its manager, Mr. John J. Nolan, whose indefatigable aim seems to be in looking after the comfort and pleasure of the patrons of the hall.

Miss Mandelick Not Mrs. Flagler.

IN the "Social Register," a publication made up of selected names of New York people of wealth and fashion, the following appears among the F's:

Flagler, Mr. and Mrs. J. H. (Alice Mandelick), No. 43 East Sixty-seventh street.

This line has caused a great deal of comment and not a little wonder, for everybody remembers how last spring it was formally announced that the millionaire widower was to marry Alice Mandelick, one of the paid singers in the choir of the Church of the Ascension. A short time after the announcement of the engagement came a statement that it had been broken off. It was a very romantic story, taking it all around, for Mr. Flagler first saw the beautiful singer at a dinner party, and fell in love with her at sight.

His friends opposed the marriage, but he was at church every Sunday morning, looking oceans of love with his eyes and wearing a rapt expression when she sang. But it came to nothing, and people quit talking about it. And now the "Social Register," made up in November and just issued, practically announces the marriage.

But it appears that the "Social Register" for 1895, like the Washington Directory for 1894, with "Hornblower, W. B., Associate Justice," is in error. Mr. Flagler is in no very good humor about the mistake—more on account of Miss Mandelick than on account of himself. It is true that Mr. Flagler did live at No. 43 East Sixty-seventh street for a while last spring, but he lived there as a widower, and with him were his son-in-law and daughter, the Baron and Baroness Harden-Hickey, and no one else. Miss Mandelick and her mother did live at No. 132 West Twelfth street, but they now have an apartment in Fifty-sixth street, near Seventh avenue.

As for Mr. Flagler, he is living at the St. Cloud Hotel temporarily. The Flaglers and the Mandelicks are on the friendliest of terms, but they are not united in marriage.—"World."

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Interesting Questions Answered.

EVANSTON, Ill., December 14, 1894.

Editors *The Musical Courier*:

Will you kindly write me or publish through your valuable journal where I can find some information on the progress of sacred music for the past twenty-five years?

Was the mixed quartet, which is so largely used in the churches of the United States, first adopted by Palestrina?

What is now regarded as the best form of music for churches to-day—congregational singing with precentor and organist or a quartet of mixed voices with organist?

Have the American composers of sacred music as yet taken rank with foreign composers?

I will be greatly obliged to you for any information on these lines.

Very truly yours,

FRANK M. ELLIOT,

123 La Salle street, Chicago.

PALESTRINA did not adopt the quartet of mixed voices, but wrote for a full chorus choir of men and male soprano voices. At St. Peter's in Rome the same combination is still found. Male sopranos of over twenty years of age sing about a minor third lower than our choral society women sopranos. Soloists, however, can render ordinary soprano parts about two semitones below when the pitch is normal. The soprano naturale is distinguished from the castrato, who can bring the full power of a man's chest to bear upon a childish larynx, and therefore may easily render extremely long phrases in one breath.

Hence melodies naturally take the shape peculiar to "the grand style." The delivery in one expiration (neuma) of such long, unbroken strains is easy and fascinating. Thoughts respecting the superhuman ideal in plastic art then arise in the mind. The notion of singers being frequently out of breath commonly intrudes upon our attention in the singing of ill trained vocalists and renders this impossible. We do not think of angels being easily exhausted.

Palestrina commonly wrote in more than four parts—often in six.

With the possible exception of the works of Dr. Philip Armes, of Durham Cathedral, which sometimes exhibit highly complex canonic forms, the best composers of America now living put forth works that are fully equal to the church music of English writers of recent date, the style of the English cathedrals having during the past twenty-five years leaned so greatly toward that of the German part song as to be completely modernized. It is changed in its character contrapuntally and diatonically, and also in formal structure with direct reference to architectural peculiarities. Ritualistic churches, being smaller, have no large, open spaces, vaulted roofs, &c., and therefore the music may even be pretty. It need not be large, broad, and planned with a due consideration of echoes, prolongations, &c., which cause overlappings. Music for a large gothic cathedral must have in it the elements of the sublime. It need not be simple, but its complexity must be mere elaboration, decoration or ornamentation. Like gothic architecture, its life and spring come from the mutual dependence of "parts upon parts;" and hence the polyphonic style is most truly in keeping.

Antiphonal song and the cumulative effects of polyphony are specially referred to in both the Old and New Testaments.

Works like Parker's "Hora Novissima," Buck's "Light of Asia," and others that could here be named, compare well with any productions of contemporaries in Europe. Such "Festival Music" is taken as the true type to be imitated or selected from on high days or holidays for anthems, offertories, &c. Hence it will be seen that during the past twenty-five years church music in New York city has gradually changed in character, and not only as regards the music in itself, but in the style of its performance.

At St. Francis Xavier's Church, in Sixteenth street, the Rev. Father J. B. Junck has introduced and brought to a high degree of efficiency a chorus choir of boys and men which renders freely the music of Palestrina unaccompanied, and delivers in the most satisfactory manner all the highly elaborate Gregorian chants of the church, in accordance with the Ratisbon decisions, which are formally accepted by the Sacred Congregation of Rites at Rome.

The service is uniformly dignified, historically correct, artistically well thought out, and daily scrutinized. It has become a model for imitation throughout the country.

At the Cathedral in Fifth avenue the changes under Mr. W. F. Pecher have not been so marked. Yet a large choir of boys in surplices is stationed near the chancel to sing the Gregorian chant, the responses, &c., in the mass, and respond antiphonally to the choir of mixed voices in the western gallery in the vesper services.

At the church of the Paulist Fathers (where the Rev. Father Young, a highly skilled, practical musician, directs) Gregorian chant in its three acknowledged forms is conscientiously adhered to and rendered in conformity with the Mechlin use, which is somewhat softer (as regards the use of flats) than the recessions mentioned above, which are published by Frederick Pustet, New York, Cincinnati and Ratisbon.

It rarely happens in New York, now, that an opera singer is invited to introduce whatever he pleases during the offertory, sacred or secular, to any text in any language. For

the church has emerged from its condition as a missionary one, and is able to procure whatever choral assistance is required at will.

In the Protestant Episcopal churches a strongly marked tendency has long been manifested to have chancel choirs of boys and men, in place of the quartet of mixed voices usually placed in the western gallery, and in consequence the compositions in use in English cathedrals have naturally come into favor. It cannot be said that success has uniformly attended such changes.

The difficulties to be met are great.

In cathedral schools boys are easily found, and in college chapels at the universities and in all old foundations, changes of programs, &c., are not made suddenly and at the caprice of individuals as here, where a vestry or a few clergymen assume all such risks. The absence of the alto voice (which in America is generally very badly supplied by boys) makes the rendering of "verses" for alto, tenor and bass somewhat unpleasant.

Presbyterian congregations, long satisfied with precentors, now have concerted artistic music. At the Rev. Dr. Hall's church, in Fifth avenue, one finds a splendid organ and a choir of about eight men, who sing the hymns of the people in harmony, of four or more parts. The melody is assigned to the baritones in many cases, as best suited to the pitch of the majority of voices in the congregation, and the tenors sing harmonized parts above the melody, and somewhat softer than full voice, so as not to obscure it. In this way the craving for harmony is met, and the chords are not so low in pitch as to be murky, thick or muddled.

At the First Presbyterian Church in Fifth avenue, where for many years no organ was allowed a hearing, a very costly instrument now stands in the western gallery and a quartet choir renders highly ornate compositions by Foote, Parker and other American writers.

There is less sickly, lackadaisical or mawkishly sentimental music heard in Methodist, Baptist and Congregational churches generally now than formerly, and there are fewer adaptations from weak Italian operas set to the words of hymns, partly because this fashionable form of art does not rank so high as to dominate and take precedence in the present day.

In the synagogues of the Orthodox Jews little change is apparent; but in the temples of the Reformed Jews much liberty is accorded the musical director, and elaborate works of the German school are included among the choral portions of the services which are sometimes sung to German words.

It must be noted that a high degree of intelligence is often manifested that the music by being modernized or popularized may not be thereby vulgarized, as too commonly appears in Christian churches, where pretty little "Mother Goose" formations (as regards words and musical shapes) which please the people, find an entrance to the organ loft via the Sunday school. This is specially marked at the temple Emanu-El at Fifth avenue and Forty-fourth street, where great thought is even given to the reinstatement of accredited Hebrew melodies, constructed in the Hebrew tonality, which are of worldwide fame, and have a vitality so great as to be reckoned not among the hundreds but thousands of years. These melodies are to the Jewish people, scattered over the face of the whole earth, what the plain chant of the Catholic Church is to its members throughout all Christendom.

Wherever a Hebrew is found there is a sympathizing ear and heart for melodic strains which have served to relieve and cheer his oppressed forefathers. To hear this grand old language delivered in tonal formations having such marked characteristics is a most agreeable experience to persons fascinated by national or racial peculiarities.

The art of music generally bears witness to general mental progress.

It might be shown that it is an educational factor of no mean rank aiding this advance. Therefore it need not cause surprise if our church music improves in many respects from year to year. It should do so without special efforts being made. Increased wealth soon leads (at least on the part of the young) to increased refinement, to higher education, &c. It gives freedom from toil and leisure for art studies. Hence amateur choir singers may be found in abundance.

Varied studies lead to varied aims and pleasures, and thus among the poorer classes the temptation to excess in any respect becomes daily less and less. The demon of drunkenness is being exorcised, and in a way not contemplated by temperance societies, which do not seem to have accomplished much.

The belief in witches and that they should be burned has not been reasoned out, but has faded out. Illusions respecting the real use of stimulants will similarly vanish. When the conductor of a trolley car refuses to act with a motorman who is intemperate, and workmen generally influence one another for the common good, matters mend, and to some purpose.

Young men or women with the knowledge of music gained at the public schools willingly leave a solitary room once a week for a church choir rehearsal, where they obtain introductions, enjoy social amenities without offending

moralists, and make the acquaintance of noble art works such as Beethoven's masses and oratorios with really fine texts, by actual participation in their performance (which is something quite different from reading a popular criticism of them), and where also light, heat, books and musical instruction are obtained without expense, even though no fees are earned; and therefore in churches where the music is not reduced to the level of the "lowest capacity" a really fine chorus may be formed. Incidentally much good accrues here that deserves the attention of political economists, to say nothing of church vestrymen. The formation of free choral classes by Mr. Frank Damosch, and of gigantic choruses among the poorest of the people, especially the Welsh miners, are an influence for good which is incalculable. The Pennsylvania choral organizations, and the condition of their active members, their preservation from utter degradation, from the dwarfing influence of underground labor, poverty, &c., by the love of choral singing are subjects which this paper has more than once considered, and may eventually revert to in the hope of increasing the sum of human happiness and distributing it to the greatest number. All this is the true Christmas spirit.

Jean Gerardy—A Pastel.

I HAD never been rapturously enthusiastic over the violoncello. It always appealed to me as a clumsy, half-grown creature, something neither man nor boy. My favorite instrument had been the violin. I had heard the great wizards coax the melody from the violin with the same heart energy that impels the wild winds to tease the grasses into a spirit of moaning.

But I had yet to sit under the spell of Master Jean Gerardy. Modern young prince of the 'cello! Necromancer of soul entrancing melody! As if his instrument were a heated, sobbing maiden, a sacred object of veneration, passion, fire, love; he courts it, fondles it, embraces it, caresses it with his cheek, almost salutes it with his lips and nestles it in his arms as if it were a child he adored. There's a fervor in the very grasp of his obedient bow; and as reeds yield to the sorcerous kiss of the breeze, so is this boy witch of the 'cello moved by the waves of sweet concord, rocked in the cradle of his self-made soul music. As he tempted the melody to come forth into strains rich and enchanting, now as fine, as slender, as delicate as heart fibres, I read the youthful ardor in his appealing glance. Now he closed his eyes and dreamt it out, and as his magic fingers stole over the strings a siren song arose. The lad's soul went into his instrument. The 'cello wept. My heart melted to tears.

ARDENNES FOSTER.

Mrs. Scharwenka Is Dead.—The mother of Philipp and Xaver Scharwenka died at Berlin December 17 at the age of seventy-two.

Hans Richter.—Hans Richter carries love and hatred even beyond the grave. His musical affections for Wagner are so pronounced that he hates all those not in sympathy with Wagner. For this reason he was never Rubinstein's friend, and the latter's death did not soften his feelings toward him. He has prohibited the members of the Philharmonic Orchestra, of which he is the leader, from playing at the Rubinstein Festival to be held at the Singakademie, and Rubinstein's works are not allowed on the programs of the Philharmonic concerts. This deplorable attitude is the cause for much comment in musical circles in Vienna.

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No. 772.

NEW YORK, WEDNESDAY, DECEMBER 26, 1894.

THE Musical Instrument department of this paper contains interesting criticisms on the Knabe piano, coming from various sources, together with comments on the same.

AS Christmas of this year and the first day of 1895 both fall upon a Tuesday, which is the chief press day of THE MUSICAL COURIER, this issue of the paper and that of January 2, 1895, will both be twenty-four hours late in reaching subscribers. If the delay exceeds that time it is not the fault of the publishers, but is probably to be blamed to the extraordinary amount of mail matter handled during the holidays by the New York City Post Office, which is self confessedly unable with its present facilities and appropriations to cope with it.

MUSIC AND PERFUMES.

AN interesting and clever, if perhaps a little fanciful, paper upon the analogy between music and perfumes appeared in a recent issue of "L'Illustration." In it we are told: It must not be thought, that, in order to excite our olfactory nerve agreeably, it suffices to mix, in any proportions whatever and in any manner whatever, odors which, isolated, are agreeable to smell, any more than it would suffice to drum upon a piano in order to play a harmonious air. There is, says Mr. Piesse, in his treatise upon perfumes, an octave of odors, just as there is an octave of notes; certain perfumes unite with each other like the sounds of an instrument. Thus, bitter almonds, heliotrope, vanilla and clematis blend very well, each of them producing nearly the same impression in a different degree. On the other hand, we have lemon, orange peel and verbena that form a higher octave of odors, and which associate with each other likewise. The analogy is completed by what we call semi-odors, such as rose with rose geranium for a half tone.

With long practice it is possible, if we may dare to so express ourselves, to educate our nose and become composers of perfumes, just as musicians become composers of music. Certain perfumers succeed in distinguishing more than 400 odors and in blending them without difficulty in a proper manner. But

these are exceptions; so Mr. Piesse, in order to aid the manufacture of perfumes, has conceived the ingenious idea of selecting the odors that are more especially employed in perfumery and of placing the name of each odor in a gamut in the position corresponding to its effect upon the olfactory sense.

When a perfumer wishes to make a bouquet of primitive odors, he must select those that accord and the perfume will then be harmonious. Upon glancing at the gamut, we shall see what harmony and discordance are as regards odors. Just as a painter blends his colors, just so a perfumer must blend aromas. When a bouquet of several perfumes is made, the latter must be so mixed that when brought together they shall form a contrast.

The following is an example that shows the method of compounding perfumes according to the laws of harmony:

Bass.	
Sol	Pergularia.....
Sol	Sweet pea.....
Re	Violet.....
Fa	Tuberose.....
Sol	Orange flower.....
Si	Southern wood.....
Bouquet, chord of sol.	

We may add to the foregoing that in one respect, at any rate, there is much in common between music and perfumes—both have the power of recalling vividly any incident with which they have been intimately associated; both are psychological illustrations of the mental "leitmotives" which are recurring so constantly through life.

STUDIES IN MODERN MUSIC.

A YEAR ago the name of W. H. Hadow was an unknown one in the musical world. To-day he is known as a writer of fine taste, broad, catholic judgment and a critic of acumen. His style is fluent and fluid; he has few insular prejudices, and altogether we do not err in placing him easily at the head of writers on music in England. Mr. Hadow's first volume bore the title of "Studies in Modern Music," and was reviewed at length in these columns. The composers treated were Berlioz, Schumann and Wagner. The second series is just published by Macmillan, and is devoted to Chopin, Dvorák and Brahms.

In our last issue mention was made of the essay on Chopin, and the exceptions to parts of this particular essay seem to have been justly taken. The present volume begins with an article on "Outlines of Musical Form," in which the faculties of appreciation, style, structure and function are all considered. We will refer to this study at some later period.

The study of Johannes Brahms at present stands alone as the most intellectual and exhaustive effort yet made in the English language on the work and personality of this true descendant of Beethoven. Hadow points out Brahms' enormous sense of form, combined with a contrapuntal genius second only to Bach. He estimates him at his true worth and with all due sobriety. It is only when he writes of Antonin Dvorák that his chastened style (an English style which for purity and intimacy has no peer among any living writers on music) takes on richer hues, and the critic becomes poet.

The description of Dr. Dvorák's home, near the village of Kralup, must bring sweet tears to the great Bohemian composer's eyes. The study is sympathetic throughout and without trace of exaggeration. Dvorák's career is first sketched; his early efforts and his tremendous struggles with poverty and inauspicious musical surroundings. Then follows one of the finest chapters in the volume—"National and Personal Characteristics." Its very truth should make the man who is its subject proud—as proud as we all are at having him a resident of this city. Mr. Hadow makes a strong argument for the national element in music which savors of special pleading, but which is clever if not altogether convincing. He considers Dvorák's environment and his use of the national Volkslieder, and finely says: "Smetana came first in the field; it was his work to gather the stones and lay the foundation. Dvorák followed him, and began, with the same materials, to raise a superstructure."

In speaking of Dvorák's use of the scale, he writes: "Dvorák is the one solitary example of a composer who adopts the chromatic scale as a unit, who regards all notes as equally related. His method is totally different from that of chromatic writers like Grieg and Chopin, for Grieg uses the effects as isolated points of color and Chopin embroiders them, mainly as appoggiaturas on a basis of diatonic harmony. * * * But to Dvorák the chromatic pas-

sages are part of the essential texture and the most extreme modulations follow and easily as the most obvious. In a word, his work from this standpoint is truly a 'nuova musica,' developed, like all new departures, from the consequences of past achievement, but none the less turning the stream of tendency into a fresh direction."

He also credits Dr. Dvorák with literally enlarging and developing two forms hitherto unknown, the Dumka and Furiant, and places him among those composers we call "absolute musicians," despite his numerous choral works. Dvorák is eminently an instrumentalist, and his mastery over orchestral resources and color has few equals in the history of music. A born colorist, yet Hadow does not class him with romantic composers. In ideals Dvorák is classical, and this is perhaps the most discriminating thing Hadow says in his most interesting volume. The book is illustrated, the portraits of Dvorák and Brahms being especially strong. As we stated above, Macmillan & Co., 66 Fifth avenue, are the publishers of the work, which is not by any means an expensive one.

WHY NOT CRITICISE THE INSTRUMENT?

THE ethics, the aesthetics, the philosophy of criticism are being continually discussed of late with the true, probing critical instinct of the century, an instinct that seeks to lay bare the very springs of thought. The function of the critic is clearly defined; his limitations, deficiencies, errors and uses are arrayed in logical sequence. The written as well as the unwritten laws of criticism, musical and otherwise, are duly expounded, and yet we have never discussed or heard discussed the validity of criticism when it touches upon the instrument used by an artist.

In the broad sense the voice is as much an instrument as a piano, and in criticising a singer we invariably refer to the quality of voice, compass, flexibility, timbre, methods of production, &c. But a pianist must never be judged by the instrument he plays upon, although that same instrument may hamper his efforts—in fact damage his artistic chances with his public. There seems to be on the part of some piano makers an aversion to the mention of their instruments in connection with public performances. If a peculiarly indifferent make of instrument is thrust prominently forward the public and critics alike are supposed to close their ears to defects and to listen with the ear of the spirit to the playing of the pianist. Now, the great average public is quick to express its likes and dislikes, and many a pianist has irretrievably ruined his prospects by playing upon an inferior make of piano. It is no uncommon thing to hear at concerts expressions such as, "Oh yes, he probably plays better on a better piano," and all said and done we sympathize with the public, which pays its money and expects an equivalent.

Just here comes our contention. Has a critic the right to criticise the instrument? We most decidedly believe he has. Young Gerardy plays remarkably well; yet would he not be heard to infinitely better advantage upon a superior violoncello? His present cello has at times a "sandy" tone, and has been criticised in print for its defects. When a singer's voice shows wear or want of proper training we are at once told so, and all the voice's shortcomings and excellences are clearly defined. How often has not THE MUSICAL COURIER found fault with the violin used by an artist and organs, oboes, flutes and violas have been objected to in these columns because of their grave defects. But the piano must never be mentioned. Why not?

All this apropos of the recent appearance of Bernhard Stavenhagen. This young artist, a Liszt pupil and a pianist of Continental reputation, is hurriedly engaged abroad, and reaches this country in utter ignorance of the character of instrument selected for him. He makes his debut before an American audience, which recognizes at once his musicianly merits, but damns him on account of the piano he plays. Then "The Evening Post," with its characteristic candor, tells the truth about the inferiority of this particular piano (remember it does not condemn the make of piano, but only the piano used by Stavenhagen on this occasion); the "Sun" follows suit in this condemnation, and immediately there arises a wailing and moaning, and the critics are informed that the piano is no concern of theirs. Let them stick to their function of recounting to a not easily misled public the manner in which Stavenhagen played a Liszt concerto.

Of course if the "Evening Post" and the "Sun"

had praised this particular instrument we would have heard of no complaints about the abuse of criticism. Yet, if it was wrong in one case to speak of the piano, it would be wrong in the other. Of what value, we ask, is a criticism when it always praises? Might we not put it in conundrum fashion: "When is a criticism not a criticism?" and answer "When it finds fault." This definition precisely suits the sensitive piano manufacturer, but we doubt if it advances the cause of serious, just criticism.

The truth of the matter is that the "Evening Post," and the "Sun" were right in expressing their opinion of the piano used by Mr. Stavenhagen. How can critics criticise if the very medium through which the artist reveals himself is a faulty one? Stavenhagen undoubtedly does not rank with the "Dii Majores" among piano virtuosi, but who can deny that his playing was not hurt by his piano? Let us have done with this sort of nonsense. If a piano firm of reputation chooses to risk that reputation by putting forth an inferior instrument, that firm has itself to blame. A grand piano is a challenge to the public, and this same public is not slow in expressing its opinion on the subject. Must the critics then be the only ones to bridle their utterances and sit dumbly by while a good artist makes indifferent music on a bad piano? No, a thousand times no!

A BLAST FROM BOSTON.

MR. W. F. APTHORP came over from Boston to attend the performance of Bemberg's "Elaine" at the Metropolitan Opera House last week. Mr. Apthorp wrote a careful and well considered criticism in the Boston "Transcript," but he evidently does not like our Opera House. He wound up his article in the following astonishing fashion:

It was the first time that I had been in the new Metropolitan Opera House. Well, if the woes of others can be any comfort to us, we here in Boston need not be entirely disconsolate. Our vast Mechanics' Hall is a morally chilling and physically uncomfortable place—that we all know—but for musical effect it is a dream of brilliancy compared to the present Metropolitan. Except the Trocadero in Paris, the Metropolitan is the worst place for music I have ever been in. Let one fact suffice as an example of my meaning. Here was a work, scored for orchestra with all the resources, keen sense of color, and technical skill of the modern French school—one could not fail to appreciate this, by listening carefully—well, the orchestration sounded about as brilliant and highly colored as that in Mendelssohn's "Elijah." I can hardly put it more strongly than that.

In full fortissimo passages, where all the brass was called into play, the effect was about like that of a brass band in the next street. The acoustics of the place are not merely bad—there are none. Only Mme. Melba's voice produced its full effect; Plançon and the De Reszké brothers came well to the surface, but the effect of their singing could not be called truly brilliant; the ensemble movements made no musical effect whatever. And, as the house swallows up sound, so also does it absorb light; it is not even a good show window for diamonds. In the entr'actes, when the lights were fully turned on, that famous first row of boxes, of which we have heard so much—both in praise and execration—looked positively dim. In staring at it for the first time, one felt very like Smike on his first visit to Portsmouth Theatre by day. The effect was so subdued as to be almost artistic; never have I seen such a display of feminine finery seem so utterly funereal.

We are utterly flabbergasted by this blast from Boston. We always fancied in our bucolic innocence that the Metropolitan Opera House was a very fair specimen of its kind. But a cruel man from Boston has undeceived us. We have not Mechanics' Hall. New York is not Boston, and we lack brilliancy. This is indeed an awful awakening.

CHAUVINISM IN FRANCE.

THE French papers acquaint the world with a weakness of the French nation, that while it cropped out from time to time, there was some hope that the end of Chauvinism was rapidly approaching. This feature of jealousy is repellent in the pursuit of all branches of art and science, but it seems especially so when music is the subject of antagonism, not because of quality, but because of racial prejudice. After years of unpleasant experiences and the disapprobation of the course followed in France regarding Richard Wagner's music, the judgment of the thinking classes has brought about an approachment, which augurs well for the reception of Wagner's music in France.

The musical world therefore is hardly prepared to view complacently the new crusade in which the Parisians are engaged to exclude the works of Italian composers to be heard in that city, as Sonzogno had planned to offer the French next May, and for which object this Italian public spirited protector of genius had engaged the Theatre of the Porte Saint Martin. The "Ménestrel" deplores the unfriendly attitude of a portion of the press toward Sonzogno's enterprise, which it attributes to the influence of the composers, who act also as critics, and who claim that a lyric French theatre would be a better substi-

tute for the Italian. The "Ménestrel" feels deeply grieved about the matter, especially as Sonzogno has always given a high place to French composers and their works in his own country. To find out the true state of affairs and to clear the atmosphere pregnant with rumors, Sonzogno was telegraphed to for his opinion, and the following generous response was received: "I will give up my project if I am forced to do so by the hostility of the press, but for all this I will not discontinue to have French works played in Italy."

What do the French composers and critics think of this?

In connection with this latest senseless outbreak in Paris it is gratifying to learn from other sources that the chief cities of France are emancipating themselves from the hegemony which the capital assumed for the past few decades. At Bordeaux recently Leoncavallo's "Pagliacci" was given for the first time in France with a decided success. "Tannhäuser," which is now to be rehearsed in Paris, has been given for a number of years at Lyons; in this city "Samson and Delila" has been given, while it has been placed only recently on the repertoire of the Paris Grand Opéra. French composers arrange in foreign countries for the production of their works; Reyers' "Salambo" was first heard in Brussels, Massenet's "Werther" had its first representation in Vienna, and his "Navarraise" in London. Times have wrought great changes. It is not so long ago when not only all the important operas of French composers were first produced in Paris, but also mostly those operas written by Rossini, Meyerbeer, &c.

THE FUNCTION OF CRITICISM.

HAVING discussed the qualifications of the ideal critic and the serious obstacles placed in the way of all possibility of developing him, it is not unnatural to pause and inquire why the critic exists at all. Criticism must have some kind of purpose, or it would cease to exist in the face of such difficulties as surround it. At the first glance no question seems easier to answer than this: "What is criticism for?" Yet no question invites a greater number of different answers.

If you ask the newspaper publisher what criticism is for, he will readily reply: "Why, the confounded managers won't advertise unless you give 'em notices." Surely enough this is a reply to the question, but not an answer. If you ask the average newspaper reader he will say, "It is to let us know what shows are worth going to see and what are not." Obviously this is no answer, because it does not apply to the criticism of the single concert; and furthermore it is wholly inconsistent with the publisher's view of the matter. It is inconceivable that any man would advertise his business in a paper which informed readers that he was unworthy of patronage.

If you ask an amusement manager what criticism is for, he will probably say: "It is to give a lot of fellows who couldn't write a play or an opera to save their lives opportunities to show how much more they know than those that can. But we don't mind it, because it makes talk about amusements, and that's what we want." The successful performer will say that the purpose of criticism is to give him just praise, and the unsuccessful performer will tell you that its purpose is to let certain contemptible fellows vent their personal dislike for him.

But all these persons have narrow individual views of the subject. There is an intellectual and æsthetic basis for criticism, and it has a broad and wholesome purpose. Mr. Apthorp, in a recent volume full of good thoughts about music, propounds the problem thus:

"It has long been a matter of debate what the true function of the critic is. The old school of criticism was evidently troubled by no doubts on this head; the critic was, in the fullest sense of the term, a judge, one who sat in judgment, and whose decrees, delivered ex cathedra, aimed at a certain finality. The most exhaustive knowledge and rigid impartiality were necessarily presupposed; the critic thus armed sought to determine with categorical precision what was good and what bad. This school of criticism has even to-day many advocates. It is not long since I read somewhere that there are two kinds of critics; the critic who writes what he thinks he knows, and the one who writes what he knows he knows, and that only the latter should have any real authority."

This is a terse and accurate statement of a misconception of the purpose of criticism, which is widely

spread. The critic is pictured as an umpire sitting with solemn gravity in his seat in the theatre or concert hall. After the performance he writes his decision—a sort of opinion from the bench—and by it all things artistic must abide. The man who went to the performance reads it and finds out that his delight of the previous evening was commendable or censurable. The artist reads it and knows that he played well or ill.

The absurdity of this conception of the function of criticism does not prevent many persons who perceive it from believing that the critics hold such an opinion of their mission. It may be that there are some such critics still in business, but they are not those who are acknowledged leaders. The history of critical misjudgments is a sufficient demonstration of the utter folly of any belief in the power of criticism to decide finally between the good and the bad in art. Mr. Finck has illustrated this aspect of the case most delightfully in his exuberant arraignment of the critics of Wagner. But it is not in the Wagner war alone that proof is found of the unsubstantiality of critical judgment.

Every stride in the advance of every art has met with determined opposition by professional critics. Even Rossini was accused of harshness, boldness and unpleasant instrumentation. And as for Beethoven, he was abused and ridiculed. Whereas, on the other hand, those critics whose praises were approved by their contemporaries have been put to shame by the flight of time; for it has been seen that they were guided wholly by the fashion of the hour, and that the music of their time, which they hailed as immortal, was for their time and no other.

And it does not follow that a man's judgment is to be accepted as final simply because it gets into print. The professional critic does not necessarily know more than the educated amateur. The chances are that he does; but we repeat that this is not inevitably the case. There are a few men and women in every audience quite as capable of deciding whether a composition or a performance is good or bad as any critic that ever thundered in the columns of a morning paper. Now these few may hold an opinion diametrically opposite to that of the professional critics, and they are just as likely to be right. And sometimes both sets of judges are wrong.

No: the function of criticism is not to sit in judgment. It would certainly be hopeless for criticism to assume any such authority in these days, for its fallacy has been too often exposed.

Mr. Apthorp in the essay already quoted advocates signed articles on the ground that they place criticism fairly before the reader as the opinion of one man. The man may be a partisan, but his readers will speedily find out his pronounced likes and dislikes and be guided accordingly. "And with this tacit understanding," continues Mr. Apthorp, "the critic can feel himself free; he can extol the merits that seem to him conspicuous and praiseworthy, blame the faults that set his teeth on edge; in a word, state his own side of the case with that vigor of enthusiasm without which all writing lacks savor and vitality."

No doubt criticism of this sort would suit admirably the requirements of a community of highly cultivated and intensely interested music lovers. These would read more than one critic in order to obtain views on opposite sides of a question. But such communities do not exist in this country—at least, not outside of Boston. The number of persons who read musical criticism here is limited, and we venture to say that there are very few who do not know the names and the critical leanings of the professional critics of our local newspapers.

But it is not the function of criticism to advocate any man's ideas. Nor is it, as Mr. Apthorp says, the business of the critic to hold the position of "interpreter between the composer or performer and the public, and to a certain extent also that of guardian of popular taste." This is almost equivalent to exalting the critic to the post of judge. It is true that an intelligent, sympathetic and industrious critic may do a great deal toward helping a thoughtful and attentive reader toward an understanding of a certain composer's work or a certain performer's talent; but nevertheless he is not an interpreter. An interpreter is a translator; and we have never met with any critic who could translate the music of Gounod as well as M. Jean de Reszké, or that of Beethoven as well as Anton Rubinstein. No, the critic is a commentator. He bears the same relation to the interpretation of an artist as a writer of commentary notes upon Bryant's "Iliad" does to the translation itself. It is Bryant who interprets Homer and the

editor who illumines certain points with wise and sympathetic comment.

The true purpose of criticism is something near that which the average manager conceives it to be—"to make talk about amusements." It is unquestionably the business of the critic to set up certain ideals in art and to labor for their general acceptance. It is his business to measure the creations of composers or dramatists by the standard of his ideals, and it is his duty to condemn that which he believes to be evil in art. It is his privilege to point out all honest, ambitious, sincere effort; and it is his stern obligation to apply the lash of his invective to all humbuggery.

As he discerns them.

It is his opinion that he utters, and no man is bound to accept that as a judgment. But keeping himself within the bounds of modesty by holding this truth ever before his mind's eye, the critic may by the earnestness of his plea for certain high ideals, eventually persuade his readers to *think* about art.

That is the true and lofty purpose of criticism. It is to induce men and women to abandon the easy going attitude of mere amusement seekers and to look upon the creations of the composer and the dramatist as appeals to the intellectual faculties, as precious gifts of the human soul, to be received with respect and awarded their just due of serious consideration. It is not because the critics have made mistakes in judgment that so many good works have gone begging, that so many artists have lived on crusts, that so many impostors have dazzled humanity with melodious gewgaws and with æsthetic tinsel. It is because the world itself has never taken these things so seriously as it might; because it has never gone to one quarter the trouble to find out whether a new opera was good or bad that it has to decide the merits of a new method of cooking game or the attractions of a new form of vice.

As Lord Chesterfield remarked, in one of those sayings which made his name famous, "It is more from carelessness about truth than from intentional lying that there is so much falsehood in the world." And it is more from carelessness about truth in art than from the mistakes of critics that so much injustice has been done. If critics would trouble themselves less about making decisions for their readers and more about stimulating reflection among them, the true purpose of criticism would be more fairly served.

THE GROWTH OF TASTE FOR MUSIC.

WE hear a great deal in these days about the remarkable growth of the taste for music among the people of these excellent United States of America. A good deal of this talk, to be sure, comes from musicians who have had the good fortune to depart from our shores well laden with the dollars of the realm and with laudatory clippings from the easily satisfied press. No one can feel the shock of surprise when a Paderewski or a Dvorák speaks in terms of approval of the condition of musical taste in America. But we should like to know what Karl Klindworth or Slivinski thinks of it. It is not at all improbable that the conscientious editor of Chopin is of the opinion that the Americans are a little lower than the Kaffirs in musical taste.

There is nothing about which a greater uncertainty of opinion exists than about this same musical taste. A desire to hear music is usually described as a taste for music. But it is obvious that almost all persons like to hear music of some kind. Down in the Bowery you can find audiences that go into ecstasies over the performance of "Johnny, Get Your Gun" upon the accordion. The persons composing such an audience are described by their friends as having a taste for music. And so they have.

Now when we ascend to higher levels we find something of the same sort. We find a large body of music lovers who naturally enough like to hear music. And therefore they are said to have a taste for music. It is obviously true that they have. But you might just as well say that a man has a taste for soup.

That would simply mean that he would consume soup of any kind that might be put before him, solely because it was soup. He would not care whether it was thick soup or thin soup, turtle or mock turtle. In the words of a poet:

A soup up to the tureen's brim
Is simply soupy soup to him.

This fair land of ours is full of persons whose musical taste is of about this order. We must accept

that as a fact, for in no other way can we account for the remarkable programs which are performed at some of the remarkable concerts given in some of our remarkable sister cities. Out of town choral societies produce some of those almost unmentionable English oratorios at every opportunity. They seem to proceed on the principle that

'Tis better to sing rot by Gaul
Than never to have sung at all.

But we must not deride the so-called "provincial" towns. We are none too wise ourselves. We have a few large, fat motes in our own eyes. We have had occasion ere now to comment on the insatiable demand for encores at our concerts. Is not that an evidence of the omnivorous musical taste of which we are speaking? Again, at the opera we hear rapturous applause for a loudly screeched high note, or we hear the galleries burst into hand clapping and stamping right in the middle of a beautiful passage. Are not these things evidences of the same sort of musical taste?

Now, setting aside all consideration of the higher aspects of art and regarding only performance, may we not assume that this omnivorous musical desire is the direct result of ignorance? A taste for music and taste in music are two very different things. The former comes from a natural and healthy emotional appetite; the latter is the result of cultivation of that appetite. When the fellow who craves soup learns to distinguish between a delicate chicken soup and one made of scraps of the left over Christmas turkey, he may be said to have acquired a certain amount of taste in soups. So when the music lover learns to tell the difference between good singing and bad, between the piano playing of an artist and that of a musical athlete, he can be credited with some taste in music.

To be sure this leaves out all consideration of the higher realms of the art. And it is necessary to do so at first. It is easier to tell whether a singer sings well than whether the song is good or not. Yet even here we find the same old lack of discriminative taste. How frequently one hears two persons discussing a singer, one saying, "I think she sings well," and the other saying, "I don't think so." And after that they smile courteously and depart, each thinking in his secret heart that a man has a right to his opinion. Which is, indeed, gospel truth.

But no man has a right to an opinion as to whether a singer sings well or badly; because that is not a question of opinion, but a matter of fact.

One may question the intellectual interpretation given to a song or the emotional feeling imparted; but the delivery of the voice must be achieved according to certain rules, and if they are broken the singer does his work badly. There may even be some discussion as to the method of singing; but all methods aim to produce certain results, of which the chief is a clear, pure, unforced and beautiful tone. If the results are not reached it may or may not be the fault of the method; there is no question that it is the fault of the singer.

The status of taste in piano playing or violin playing is much the same. Ask a great artist of the piano what he regards as the most important result of a fine technic, and he will promptly tell you that it is the production of a beautiful singing tone. Ask a violinist and he will tell you the same thing.

Yet how many thousands of concert goers there are who applaud both pianists and violinists because they appear to be accomplishing difficult feats in the way of sounding a great many notes in a very small space of time! As if the mere fact of sounding notes and not the question of *how* they were sounded were the thing to be considered. And yet this is what the whole muddle of taste as to performance amounts to. People are dazzled by the fact that a certain quantity of notes is flung at them, either in stunning mass by an orchestra or a chorus or in scintillating sequence by a singer or an instrumental virtuoso, and they forget to note whether the tones are produced in such a manner as to make each one beautiful.

We have purposely refrained from going beyond the mere technics of musical art in this discussion, for the plain reason that a knowledge of excellence in this department is within the easy reach of every music lover. We are willing to admit that not every person who has a taste for music has the time or the opportunity to acquire a taste in music, but all have both time and opportunity to acquire a taste in the performance of music.

Once that is attained discrimination in music itself is sure to follow. But it must be admitted that at

present the concert going public does not show any intense desire to learn what is good singing or playing and what is bad. Persons who do not strive to cultivate taste do not know how much they lose. As Greville says: "May not taste be compared to that exquisite sense of the bee, which instantly discovers and extracts the quintessence of every flower and disregards all the rest of it?"

RACONTEUR

AWAKE, MY HEART!

Awake, my heart, to be loved, awake, awake!
The darkness silvers away, the morn'g doth break,
It leaps in the sky; unrisen lustres slake
The o'ertaken moon. Awake, O heart, awake!

She too that loveth awaketh and hopes for thee;
Her eyes already have sped the shades that flee,
Already they watch the path thy feet shall take:
Awake, O heart, to be loved, awake, awake!

And if thou tarry from her—if this could be—
She cometh herself, O heart, to be loved, to thee;
For thee would unashamed herself forsake;
Awake to be loved, my heart, awake, awake!

Awake, the land is scattered with light, and see,
Uncanopied sleep is flying from field and tree;
And blossoming boughs of April in laughter shake;
Awake, O heart, to be loved, awake, awake!

Lo, all things wake and tarry and look for thee;
She looketh and saith, "O sun, now bring him to me.
Come, more adored, O adored, for his coming's sake,
And awake my heart to be loved; awake, awake!"

—ROBERT BRIDGES.

A route of evanescence,
With a revolving wheel;
A resonance of emerald,
A rush of cochineal;
And every blossom on the bush
Adjusts its tumbled head—
The mail from Tunis probably,
An easy morning's ride.

The dandelion's pallid tube
Astonishes the grass,
And winter instantly becomes
An infinite Alas.
The tube uplifts a signal bud,
And then a shouting flower;
The proclamation of the suns
That sepulture is o'er.

—EMILY DICKINSON.

THE first of the tiny verses of Miss Dickinson is called "The Humming Bird." It is an unique exemplar of verbal felicity.

Bernhard Stavenhagen is an excellent pianist. He has abundant technic and his style is blonde and becoming. He will never set the river afire with his genius, for he is not a genius. But he is a capital piano player nevertheless.

I hear that Stavenhagen is the son of a very rich father. So is Elaine Bemberg, and so is Alfred Reisenauer, the pianist, also a Liszt pupil. We are getting the Liszt pupil again, I notice, but this time it is the favorite pupil. Stavenhagen makes Weimar his home and teaches quite à la Liszt. His pupils call him "Meister" and they pay no bills for tuition. The man who gives piano lessons free deserves canonization, and his generation should arise and call him "Blest."

Three small piano pieces of Stavenhagen's lie before me. A capriccio, intermezzo and menuetto scherzando. They are well made, all three. The first, in A flat, betrays the marked influence of Brahms in color, form and modulation. A change from B minor to A flat is quite in the Brahms manner. The intermezzo, in three-two time, is Schumannish, and the menuetto I like very much with its antique yet dainty flavor.

Victor Harris sends me his newly published group of five songs. They are all marked by graceful fancy and delicacy of workmanship. Victor has much feeling for the voice, and this group is extremely singable.

Rudolph Aronson is very busy these days with the new Casino scheme. With his characteristic energy he went to work after his two trips across the ocean. You know all about his delightful trip to Vienna and the Strauss Jubilee. He told me of an agreeable hour with Johannes Brahms and that great composer's refusal to visit us. Like Liszt, Rubinstein

and a host of other celebrities, Brahms is afraid of seasickness.

There is a verselet by Heinrich Heine, the prince of tenderness and irony, about those fat and unspeakable gentlemen who perform the functions of keepers of the royal harem in the misty Orient. Heine describes them as singing and passionately trilling, and their theme is always love. With the best intentions in the world this poem forced itself from some crevice, chink or cranny of my brain last week at "Elaine," and again I heard the beardless ogres trilling in shrill treble the praises of maddening passion. And as Bemberg's music gradually unwove itself upon the canvas of the Metropolitan Opera House, I felt the stress and strain of a passion that could not be uttered, the vague virility which must ever remain in the frosty mid regions of the ineffectual.

"Elaine" is light opera heavily framed for exhibition purposes, but it deceives no one. We examined curiously the framework of orchestration, the mise-en-scène, above all the superb performance, but the slender treatment, the vast waste spots, the lack of one good strong "tune" and absolute want of originality told heavily against the evening's enjoyment. "But," has been urged, "this composer is a very young man; he has lyric gifts, he has had abundant training and he is a stranger to New York. Be hospitable." I can only answer that Mr. Bemberg is fully qualified to take care of himself. He has means, friends and lots of influential backing. He is no struggling genius fighting for recognition, and failing this once needs must perish. Bemberg has such friends as the De Reszkés, who not only personally interested themselves in his opera by singing it, but in a hundred other ways stirred our sympathies. Consequently he does not need any pity on the fiasco d'estime Monday night of last week. Mr. Grau did all he could and Melba threw herself heart and soul into her work. Everything was done that could be done, but "Elaine" herself was the weak spot.

I ask you frankly, if an American composer had put forth such a work as this, would he have been accorded such an amiable reception? Not a bit of it! With grinding sarcasm he would have been shunted off the field. He would have been called a thief of other men's ideas, a malapert, a maladroit, wanting in dramatic feeling, and I suppose the whole criticism would wind up with the accusation of outside assistance in orchestration. M. Bemberg was handled with gloves. He was told that he had lyrical genius, that perhaps! and who knows! and peradventure! and who can tell! The pill, I warrant you, was well sugar coated.

I first became acquainted with Bemberg's music in some songs signed with his name. They were amateurishly graceful and sounded like the usual vocal romance of the French salon. Artificial, limited in color, and the mood revealed poverty of feeling and no genuine depth. They were of such stuff that pass current in a drawing room after a good dinner with good company. Well bred, like M. Bemberg, his songs have a fashionable varnish, and are as near being music as a summer pagoda is a cathedral, or a bunch of wax flowers a Jacques rose. But they were admired; so is Tosti, for that matter; and Bemberg got the operatic bee in his bonnet. He pitched upon "Lancelot's" love for "Elaine" as a theme, and secured the services of Paul Ferrier for the book. As a libretto it will easily pass muster. The story is clearly told and the diction pure. There is not much development or action, and where the book is most intense the music is the most watery. The first act is deadly dull, the interview between "Lancelot" and "Guinevere" being tepid and flat.

"Elaine's" ballade, "L'Amour est pour comme la flamme," which was so praised, being a tiny oasis of melody in a dreary desert, is Gounod's "Printemps" slightly metamorphosed. The general color is there, and the accompanying figure is almost identical. The second act is pointless, even the much vaunted choral writing sounding weak. Besides, it is manifestly a copy from "Lohengrin." The strongest act, if strength there be, is to be found in the third act. There we get the friar from "Romeo and Juliet," but the trio of "Elaine," "Lancelot" and "Garvain" is pretty and shows some skill in writing. The duo that closes the act is very effective, and, of course, is Gounod's. I forgot to say that "Lancelot's" long scene in the first

act, "L'Air est léger," was suggested by the second act of "Romeo et Juliette."

The fifth act starts in with "Carmen" and runs the gamut of many modern composers. "Elaine's" "Son rétour, il est vrai?" is Bizet, without doubt. "Guinevere's" music is quite à la "Ortrud." The death scene is again pretty. I liked the short prelude to the last scene of this act. In fact there is much to admire in the scoring. It is the wanting of thematic vitality, rhythmic variety and lack of variety in coloring that I deplored. There is no backbone to Bemberg's muse. She needs one; in fact she needs a skeleton altogether. She has pretty surfaces and an adorable complexion, but she is stuffed with bran and she looks not out of her soulless eyes. "Elaine" is pretty musical bric-à-brac. I advise the composer to turn his attention to pantomime music. He can pen sprightly, graceful, withal artificial music, but he should sternly abstain from the heroic, the virile and the human in his texts. He could set to charming music the toilet articles of a dainty boudoir. Let him do it, but don't call it grand opera.

The performance was extremely satisfying. Jean De Reszké, with the sincerity of a great artist, sang and acted his best. That he could not differentiate "Lancelot" from "Romeo" was hardly his fault. The music is pitched in the same sentiment-key. Edouard De Reszké was the "Hermit," and of course all that could possibly be required. Melba looked very well and sang and acted with unusual animation, while Plançon made a handsome and a courtly "Astolat." I thought of Capulet père.

The orchestration may have been looked over by Massenet, but it is too unequal to be his. Bemberg models after the style of the master of modern musical miniature. But where Massenet would be sonorous, Bemberg is noisy and vulgar. This applies particularly to the treatment of the brass choir. It was entirely out of drawing and blatantly assertive. Of course one heard everybody in the orchestra, for Bemberg employs the continuous recitative, and Bemberg's own stock of accompanying figures being limited, we were treated to other people's. I suppose it is all fair in love, war and music, but some people seem to have luck thrust upon them. I know of half a dozen composers in this country who are literally languishing for want of a chance like the one secured by Bemberg. Even Eugen d'Albert complains that it is impossible for him to get a hearing of his opera without—what shall I call it?—diplomacy.

There are opera scores now slumbering in back drawers which would throw "Elaine" into obscurity if comparisons were made. But theirs will be the obscurity, I fear. Do I sound harsh, impolite to a visitor? I sincerely hope not. I feel that the time has come when it is well to look the American composer question full in the face. Charity most emphatically begins at home in this case, and yet charity is not wanted. Let every musical tub stand on its own bottom. We have coddled the American composer in print, done him almost to death with flattery, why can't he be given a hearing such as is given to "Elaine"? Must London, Vienna and Paris sit in judgment upon a work before we are vouchsafed a chance to pass a verdict? Mr. Grau is of course helpless in a matter of this sort. He does not run the Metropolitan Opera House to advance the cause of national art. Mrs. Thurber made the venture, and found it a costly one.

Is there no other way of solving this problem? I ask for information.

My contemporary of "Town Topics" had this to say in last week's issue about the autoharp: "I had occasion lately to examine a musical instrument that is just coming in vogue and that bids fair to greatly diffuse, in the near future, acquaintance with and admiration for good music. I refer to the autoharp, that has now been brought to such a state of perfection that the larger style is excellently fitted to take the place of a harp in the orchestra. It would require more space than I can give the subject to minutely describe the autoharp, but some idea of its appearance may be formed when I say that in shape and dimensions it resembles a zither; that the concert size has the quality of tone of a harp, and, most important of all, that a series of dampers placed across the wires evokes, by the simple pressure of a button,

the full, rich harmonies that on a stringed instrument complex manipulation is needed to bring forth.

"The autoharp, in fact, is an instrument that anyone can easily learn to play upon, and through its combination of effects of harmony with the song, so to put it, of the singing strings, it stands far above most monophonic instruments that, even in the hands of skilled performers, seldom have power to charm. Personally I shall hail the news of the ubiquity of the autoharp with lively satisfaction, and if the new invention drives the banjo and mandolin out of the field, I shall crown the bust of the inventor with a wreath of laurel."

The "Revue Bleue" discusses the tendencies of modern art. It appears to us that sincerity, the supreme reason for the existence of art, is that which makes a man address others because he has something to say to them. True artists paint in order to express outwardly their spontaneous emotions, to give pleasure to themselves. They are the representatives of the doctrine, judiciously understood, of art for art's sake, and as we use this expression it seems well to us to pause and search for the reason of its present disfavor. This is only an excessive reaction, and will probably have but a short duration, but it is so significant of our times that it merits attention. The mania of lecturing, which has become a veritable plague, furnishes a striking example of the manner in which art is disfigured through its submission to the idea. The mania of the sermon has been developed side by side with the resurrection of the mystical and idealistic tendencies, which, in painting as in literature, are a consequence of the extreme reaction from the too long omnipotence of the realistic movement.

In itself the reaction is only good and praiseworthy since it shows a spiritual ambition of a higher order and nobler artistic vision. But the tendency is not enough. It should find life in brains sufficiently inventive to express it in works. It is precisely this which impresses us: the too manifest lack of proportion between the ambition of artists and their powers of expression. For the representation of certain subjects a rare spiritual culture is necessary. An eye accustomed to regard paintings is soon able to discern whether a composition corresponds to the intimate and spontaneous desires of the artist who produced it, or whether, on the contrary, it is only a manifestation of an artificial state of mind which conforms to the taste of the moment, to the fashion, to the appetite for success.

From such tendencies, from such disfigurements of the true artistic ideal we turn with envy to the time when the worship of the Beautiful was its own sufficient reason and its justification. We are perfectly willing to resign all pretension to be considered modern rather than accept the idea of art which is implied by the phrase. If it is necessary to choose between the two extremes, we shall accept the one which refuses to acknowledge that art has any other mission than that of expressing Beauty. The day will come, we have an inward conviction, when the doctrine of art for art's sake, broadly understood, disengaged from exaggerations, will regain its rights, when it will again be thought that the highest function of the artist will be to express beautiful things.

Adele Aus der Ohe arrived on the North German steamer Ems last Friday. She will play a series of concerts with the Boston Symphony Orchestra, and make a short tournee through the West.

Miss Aus der Ohe will be heard in this city in February or March, when she will play a Brahms concerto.

Why doesn't Jean Gerardy discard those zou-zou trousers of his? They are not knickerbockers, but of the genuine zouave pattern.

He is too big for the child-artist nonsense. He plays like a man and looks like one.

I remember four or five years ago I laughed the Kreisler boy, a very gifted violinist, into discarding his short "panties."

It looks undignified, and Apollo only knows Gerardy needs no adventitious boosting of this sort.

A Hebrew aspirant for medical honors named Jerusalem was once among the candidates examined by the late Professor Hyrtl, in Vienna. His relatives and friends crowded about the door, awaiting with impatience the end of the examination. At last the

door opened, but instead of the candidate, Professor Hyrtl emerged from it. At the sight of the crowd, he raised his hands, and then, with all the seriousness of a Luther, broke out in the words of Jeremiah: "Weep, Israel, for Jerusalem has fallen."

Paderewski's father, who died a month ago, was sixty-four years old, but looked eighty. He was made prematurely old by a seven years' imprisonment in Siberia.

Henry Wolfsohn, the musical manager, has never been accused of being an Irishman, yet he can make a bull like a full fledged son of the Old Sod.

His most recent was: "Of the three, Thomson, Ysaye and Gerardy, the boy is the best violinist!"

Dr. Elvey, in his recently published memoirs, tells the story that on one occasion, when the service had been changed to please some visitors, the organ blower, much offended, said: "You can play Rogers in D if you like, but I shall blow Attwood in C."

Here is a Japanese student's idea of an English love poem, from a university magazine in Tokio:

The purest flame, the hottest heat,
Is woman's power over earth,
Which mighty black and pale down beat,
And made the Eden, place of birth.
Of what? Of what? Canst thou tell me?
A birth of noble high value—
The station he designed for thee—
Of woman, mother, social glue.

Of all the anecdotes of which Rubinstein was the hero none amused him more than the following: When Munkacsy's "Christ Before Pilate" was shown in New York a reporter called on the picture dealer to whom it belonged to interview him on the subject of the painter. He was received by a clerk, who remarked, among other things, that Munkacsy was the greatest painter "since Rubens' time." Now the reporter, who was grossly ignorant of art, had recently been writing on Rubinstein, and accordingly the interview, when it appeared, contained the startling statement that Munkacsy was the greatest painter since Rubinstein.

Talk about modern stage realism, the Japanese can give the Occident cards and spades on the subject. Just listen to this thrilling description of a Japanese play:

In the foreground was a small tumble-down hut of temporary make, a tripod of sticks with a suspended kettle over a spent fire. Here and there were evidences of recent human presence—a bucket of water, a dipper, a bowl of rice. The rest of the stage was filled to its full depth with the real rushes found in the native swamps, standing upright, and with reeds, trees and grass, all real also. Perfect silence reigned, which became almost painful in its intensity. Then a distant frog croaked and was answered from another part of the marsh. This was several times repeated with wonderful imitation of reality. The leaves of the farther trees rustled as they were shaken in the wind, and the nearer rushes swayed before it.

Then far off was heard the cry of a bird whose note betokens rain. Nearer and nearer came the sound, and the birds, flying swiftly, crossed the stage like a flash, low, almost among the waving reeds. A slow darkening, a few puffs of wind, a rustle of the reeds and leaves, and pattering came the rain drops, water unmistakable, pouring and splashing down between us and the dim gray background. A woman entered with dripping umbrella and high tucked kimono, followed soon after by a man with drawn knife. Then the attack, the struggle and the disappearance of both into the swamp. Then the awful death hunt in and about and among the rushes, the position only indicated by the reeds, which bent and swayed and hid all but the fierce sounds of the hidden fight for life; of the thud of a blow, of the terrible gurgles of death, followed by the splash—splash of an artery as it ebbed away a life. The fearful realism of the whole scene and its consummate art are indescribable.

At Miss Porter's School.—A concert was given on December 5, at Farmington, in Miss Porter's School, at which Ysaye was the violinist and A. Lachaume the pianist. Mr. B. Boeckelman is the musical director of the school.



CHICAGO OFFICE OF THE MUSICAL COURIER, {
226 Wabash avenue, December 22, 1894.

CHRISTMAS preparations and the many festivities which come with the holidays have absorbed the attention of the people of this city so entirely during the last week that there is but little to chronicle in the musical world just now. Walking down the streets it seems as if one-half the people of the city were looking at the displays of goods on exhibition in the show windows of the great stores, trying to make up their minds what to buy, and that the other half were inside the stores engaged in making selections.

Last Tuesday Mme. Boetti, one of the leading vocal teachers in the Chicago Conservatory, was crowded off the platform of the Illinois Central at Thirty-sixth street, and was thrown to the ground and sustained injuries so serious that it may be many weeks before she is able to be out again.

Camille D'Arville and her comic opera company have had a large business at the Schiller Theatre this week. Encores and curtain calls have been frequent, and the success of the engagement has been remarkable. Miss D'Arville has in "Madeleine, or the Magic Kiss," a comic opera of merit. Stanislaus Stange has written a book which is brimful of genuine comedy, and there is not the slightest trace of vulgarity in the dialogue or situations. The interest is maintained to the very last moment.

The music throughout is bright and pleasing, and is unusually well written. The air "All Alone, Foolish Heart," the comic duet "Mary and Her Lamb," and the ensemble finale of the second act are strikingly effective. Camille D'Arville makes a captivating "Madeleine."

Augusta S. Cottlow gave a concert at Central Music Hall Tuesday night. The occasion was a farewell to the young lady, who is shortly to go abroad to give a series of concerts in the large European cities. She had the assistance of George Ellsworth Holmes and the Kunits String Quartet. The program was:

"Kreutzer" Sonata, piano and violin, op. 47.....Beethoven
Augusta Cottlow and Mr. Luigi Kunita.
"The Two Grenadiers".....Richard Wagner
Mr. George Ellsworth Holmes.
Chromatic Fantasia et Fugue.....Bach
Andante Spinato and Polonaise.....Chopin
Tarantelle in G flat.....Moskowski
Augusta Cottlow.
"The Robin".....MacDowell
"The Lily".....Chadwick
"The Bluebell".....MacDowell
Mr. George Ellsworth Holmes.
Quintet, for piano and strings.....Schumann
Allegro brillante.
In modo d'una marcia.
Scherzo.
Allegro ma non troppo.
Augusta Cottlow and the Kunits Quartet.

Miss Cottlow is a talented girl. She is only sixteen years of age, and shows natural adaptability in a high degree. Most of the selections she undertook to play are, however, as yet beyond her abilities. She has not sufficient technic to master the difficulties of such works as the "Kreutzer" sonata, Chopin polonaise and the Schumann quintet. Miss Cottlow's parents and managers make a serious mistake in presenting her before the public as an artist. She is as yet at the beginning, and needs much careful technical and musical training before she can lay claim to artistic merit. Her phrasing is bad, her ideas are crude and there is no interpretation in her playing. The claim that Miss Cottlow is a representative American pianist is an injury to her and the cause of music in America. That she has the natural qualities necessary to develop into an artist is apparent, but to send her abroad as a finished product of American culture is to give all who hear her a false impression of the state of musical culture in this country.

Mr. Holmes sang finely. His voice was at its best and his artistic interpretations were delightful. The Kunits String Quartet did fairly well.

A new musical organization gave its first concert in Farwell Hall Tuesday night. Its name is the Chicago Wind Instrument Society. It is composed of members of the Chicago Orchestra, and its objects, as stated in its pro-

pectus, are "to present the wind instrument compositions of the great classicists and contemporary composers."

The program was:

Quintet, op. 16.....Beethoven
For oboe, clarinet, horn, bassoon and piano.
"Trio, des Jeunes Ishmaélites de l'Enfance du Christ".....H. Berlioz
For two flutes and harp.

Songs—
"Arioso".....Delibes
"He Loves Me, Loves Me Not".....Mascagni
Sinfonietta, op. 183.....J. Raff
For two flutes, two oboes, two clarinets, two horns and two bassoons.

The playing was what one would expect from artists of the acquirements of the members of this club. The compositions were interesting and the combination of instruments was effective and novel. Still one would rather hear the full orchestra. Mrs. Emma Porter Makinson was the vocalist. She has a high, powerful soprano voice and has devoted much time to its cultivation.

Anton Schott, the German tenor, assisted by Robert Goldbeck, gave a concert in Kimball Hall Friday night. The program was:

Dramatic Songs—
"Henry the Fowler".....C. Löwe
"Archibald Douglas".....Anton Schott.
Song Transcription.....Jensen
Mexican Dances.....Robert Goldbeck.
"Oh, do not look at me so kindly".....Nicolai
"When Thou in Dream".....Abt
"The Two Grenadiers".....Schumann
Anton Schott.
"Be Silent, Heart" (Walter before the Masters' Guild).....Wagner
"On Distant Shores" (Tale of the Holy Grail).....Anton Schott.
"On Wings of Song".....Mendelssohn
"Rhapsody No. 8".....Liszt
Robert Goldbeck.
"Rhine Song".....Stark
"Wanderer's Song".....Schumann
Anton Schott.

Herr Schott sang with great fire and spirit. His voice has still much of its ringing clearness and he has it under absolute control. His shading and expression were always those of an artist. Mr. Goldbeck played his selections with brilliancy and accuracy.

The Apollo Club gave its annual Christmas performance of Händel's "Messiah" at the Auditorium Thursday night. The chorus sang better than usual. The choruses "For unto us," "Hallelujah" and "Amen," particularly the latter, were given with telling power. The volume of tone produced by the voices, orchestra and great organ combined was inspiring. The solo parts were not so successfully sung. With the exception of Dr. Carl E. Dufft, the soloists engaged for this occasion cannot truly be called oratorio singers.

Mrs. S. C. Ford's voice has a delightful purity of tone and she sang the airs "Rejoice greatly" and "I know that my Redeemer liveth" with excellent taste and artistic interpretation, but her voice has hardly the breadth required for oratorio work. Miss Mary Louise Clary has a fine contralto voice of great volume and natural beauty. J. Henry McKinley is decidedly a lyric tenor with a sweet voice. Dr. Dufft's voice is a rich, full bass. It is smooth and even throughout its entire compass and his vocalization is excellent. He gave an excellent performance of the airs "The people that walked in darkness" and "Why do the nations." He shows conscientious effort in all his work.

Chicago is raving over the magnificent playing of César Thomson, who made his first appearance in this city at the Chicago Orchestra concerts this week. His selections were Bruch's concerto in G minor and Paganini's "Grand Fantasia," arranged by Thomson. His technic astonishes one with its audacity of absolute perfection.

Max Bendix will resign his position as concertmeister of the Chicago Orchestra at the end of this season, and will devote his time and energy to the interests of the Columbian College of Music, of which he is one of the founders.

WALTON PERKINS.

Alfred Gruenfeld.—Alfred Grünfeld, the pianist, appeared recently in Trieste and in Prague, making a furor.

The "La Scala" Season, Milan.—Sonzogno has just published his prospectus for the coming season at "La Scala," Milan. There will be nine operas: "Radcliff," "Silvano" (new), both by Mascagni; "Fortunio" (new), by Van Westerhout; "Sigurd" (new in Italy), by Reyer; "Patria," by Paladilhe; "Samson and Delila," by Saint-Saëns; "I Medici," by Leoncavallo; "Carmen" and "Les Pêcheurs des Perles," by Bizet. Three great ballets are announced: "Sylvia," by Delibes; "La Maladetta," by Vidal, and "Nozze Slave," by Hertel. The artists engaged are: Prime donne, Mmes. Ada Adiny, Bordini, Amelia Carolo, Leontina Dassi, Giovanna Deschamps, Stehle, Toresella and Renée Vidal; tenors, Apostoli, Cayo, De Lucia, Lafarge and Valero; baritoni, Beltrami, Kaschmann, Lenzini and Wigley; bassi, Lorrain Riera and Wilhelm, and Rodolfo Ferrari, director of the orchestra.



BOSTON, Mass., December 23, 1904.

AS the story of "The Devil's Deputy" was taken from "Babolin," music by Varney (1884), so was the story of "The Little Trooper" borrowed for American use from "Les Vingt-huit Jours de Clairette," music by Roger (1892).

"The Little Trooper" was given for the first time in Boston at the Hollis Street Theatre the 17th. You have reviewed the operetta and the performance in New York, and as the company, with Miss Della Fox at the head, is about the same, there is no need now of extended comment. As I remember the description given by Noel and Stoullig of the original, there was need of disinfectants in preparing the piece for American use. The third act—the original vaudeville opérette was in four acts—has indeed suffered a sea change.

The operetta was carried here chiefly by the wildly funny antics of Mr. Jefferson D'Angelis and the personal popularity of Miss Fox. I regret to say that I cannot join in the epileptiform enthusiasm provoked by the name of the latter, for I care not for Miss Fox or her methods; but the appearance of "Lieutenant Gibbard" with his game leg and his amorous eye will linger long in the memory. Mr. D'Angelis' performance was one of true comic strength. Mr. Paul Arthur was an excellent "Emile," and in fact all the men were good—even Mr. Wheelan, for his inevitable buffoonery was not utterly misplaced.

The piece itself is light waisted, dramatically and musically. Acted with spirit and well put on the stage, it will undoubtedly fill the theatre another week.

Do you remember a song in the third act of "The Little Trooper" in which there is endless repetition of the words "daisy" and "rosy" and "posy"; at least I think those are the words, although they did not sink deep into my heart. Well, as sung by Miss Fox, the verses awakened a storm of applause; hurricanes, elephants and monsoons were nothing to it.

I read in an English journal the other day that Mr. Charles Coburn sang this simple lyric in the Palace Theatre, London:

Come where the booze is cheaper,
Come where the pots hold more,
Come where the boss is a bit of a joss,
Come to the pub next door.

You would suppose that the audience would have recognized the generosity of the invitation, even if it had not accepted it. Yet the singer was hissed off the stage, and he went bearing his song with him. Mr. Coburn should come over here and join the comic opera army. The London audience is peculiar. It will applaud "A Gaiety Girl" and discourage Mr. Coburn. The refrain quoted is charming, if we believe the "Pall Mall Gazette." "So beautiful and haunting in its lilting melody that we go murmuring it all day long."

The Rev. Mr. Braithwaite, of Carlisle, England, died December 23, 1753, and he was 110 years old. As a boy in the cathedral he began to sing in 1652, and he sang, and he sang, until Death made serious objection to his tone production. Alas! we know little of this extraordinary man's career.

When he sang at eighty, did the local critics say that his voice was worn? Were there any to exclaim when he was 100, "Yes, yes, truly a fine artist, but you should have heard him seventy-five years ago?"

It was a late hour at the club. To the few by the fire the pictures, of whatever school, seemed impressions, and the room was filled with a warm, pungent, fine alcoholic mist. And a large man remarked apropos of nothing: "I never could make a distinction between step-children and door-step children." "But there is a distinction," said the chief dealer in paradoxes; "one is the result of propagation, the other of impropergeration."

"I bought it for a song." Do you know the origin of the phrase? Of course the song was unbearable and the singer unendurable. Otherwise the first owner of it would not have parted with it so readily.

But let us talk about music. This is the week of good-

will and peace. Do you know one of the most cruel of all stories? Let me tell it to you. I have never seen it in English.

THE KILLER OF SWANS.

ENGLISHED VERY FREELY FROM THE FRENCH OF COMTE DE VILLIERS DE L'ISLE ADAM.

"Les cygnes comprennent les signes."

VICTOR HUGO.

By consulting volume after volume on Natural History, our celebrated friend, Doctor Tribulat Bonhommet, determined finally that—the swan really sings just before dying. He confessed to me the other day that this music, since he heard it, aids him in enduring the deceptions of life, and all other music is to him a charivari, "du Wagner."

But how did he procure for himself this joy of a music lover?

In the environs of a very old walled town where he lived the practical old fellow discovered, one fine day, in a time-honored, almost forgotten park, an old pond under the shade of tall trees. On the sombre mirror of this old pond, so old that it seemed sacred, glided a dozen or fifteen calm swans. The old man studied carefully the approaches; he pondered the distances; he took special notice of the black swan, the watcher, who slept, lost in a sun-ray.

Every night the black swan kept open his great eyes. A polished stone was in his long rosy beak. At the least alarm, suspecting danger for those whom he guarded, by a movement of his neck he threw violently into the water, into the middle of the white circle of sleepers, the awakening stone. The herd of swans, at the signal, guided by him, darted across the darkness toward far off swards, or some fountain which reflected gray statues, or some other asyle which they remembered well. And Bonhommet had watched them for a long time—silently—smiling at them. An accomplished amateur, he dreamed of cloying his ears with their last song.

And so sometimes—when an autumnal midnight struck and there was no moon—Bonhommet, fretted by sleeplessness, suddenly would start and dress himself specially for the concert which he must needs hear once more. The bony, gigantic doctor put his legs into enormous rubber boots. He added a waterproof coat with fur lining. And then he put on his hands steel armorial gauntlets. Some medieval armorer had made them. Bonhommet bought them at a curiosity shop; happy possessor, he paid only 38 cents for them. Then he put on his great hat, blew out the lamp, put the latch key in his pocket and turned his steps toward the edge of the abandoned park.

Soon he ventured through dark paths, to the retreat of his favorite singers, toward the pond whose shallow water did not mount above his waist. And under leafy vaults he groped his way.

When he was close to the pond, slowly, oh so slowly and without noise, did he risk one boot and then another. He advanced in the water with unheard of precautions. He did not dare to breathe, this melomaniac awaiting the cavatina. To go the twenty steps which separated him from the dear virtuosos took as a rule from two hours to two hours and a half. He was afraid of alarming the keen black watcher.

The breath of a starless sky mourned through the high leafage in the darkness around and above the pond; but Bonhommet, unmoved by the mysterious murmur, advanced always imperceptibly, so that by three o'clock in the morning he found himself, unseen, only a half step from the black swan, who seemed utterly unaware of a stranger so near him.

Then the good doctor, smiling in the dark, scratched gently, very gently, so that he just touched with his mediaeval index finger the surface of the water in front of the watcher! And he scratched with such delicacy that the black swan, although somewhat astonished, judged this vague alarm hardly worthy of the signal. The swan listened. His instinct penetrated finally and obscurely the idea of danger; his heart, ah! his poor heart began to beat terribly. This heated Bonhommet with joy.

Lo and behold, the beautiful swans, one after the other, disturbed by the noise in their deep sleep, drew lazily the head from beneath their pallid silvery wings; they began to feel the shadow of Bonhommet; agony mastered them little by little; they had a confused consciousness of the deadly peril that threatened. But in their infinite delicacy of spirit they suffered silently, as did the watcher. They could not escape, because the stone had not been thrown! The hearts of the white exiles throbbed in dull agony; the throbs reached the ravished ear of the estimable doctor. He knew well that his proximity alone was the moral cause of the wild beatings. Incomparable were his itchings of joy at the terrific sensation awakened by his immovableness.

"How sweet it is to encourage artists!" he said to himself.

This ecstasy lasted at least three-quarters of an hour; he would not have swapped it for a kingdom. Suddenly a ray of the Morning Star, gliding across the branches, threw light on Bonhommet, the black water and the swans with

their dreamful eyes. The black swan, drunk with terror at the sight, threw the stone. Too late! Bonhommet, with a loud, horrible cry, as though he unmasked his sirupy smile, threw himself with raised claws among the sacred birds. Swift were the clutches of the iron fingers of this modern knight. The pure, snowy necks of two or three singers were twisted or broken before the radiant flight of the other bird poets.

Then the soul of each expiring swan, forgetful of the good doctor, breathed out a song of immortal hope, deliverance and love toward the unknown Heavens.

The rationalistic doctor smiled at the sentimentality. As a serious connoisseur, he deigned to enjoy only one thing—THE TIMBRE. He musically took in only the remarkable sweetness of the timbre of these symbolic voices which sang Death as a melody.

Bonhommet, eyes closed, inhaled the harmonious vibrations; tottering, as in a fit, he fell down on the bank, stretched himself on the grass, turned over on his back; and his clothes were warm and impervious.

And there the Maecenas of our era, sunk in voluptuous sluggishness, retasted in his bodily depths the remembrance of the delicious song of these dear artists, although the song was tainted with a sublimity to him at least out of fashion.

And plunged in an ecstatic coma, he chewed, à la bourgeoisie, the cud of the exquisite impression even unto the rising of the sun.

But perhaps you do not believe that swans sing just before they die? Perhaps you say there were once good musicians named Cygnus, who at their death were changed into swans. Or, perhaps you think the swan song a poetic fable.

O, man of little faith, read "Thomae Bartholini dissertatio de Cygni anatome, ejusque cantu," 1668. Look at the picture of the swan's lungs and the double ramification of his singing tube. Ponder the symbolism of Bartholini's definition: "Swan: a white bird bigger than the goose, although it is of the same family. It has a sweet and harmonious voice."

The program of the ninth symphony concert was as follows:

Symphony, in D major.....Emanuel Bach
Scena, "Sweet bird that shun'st the noise of folly,"
from "L'Allegro, il Penseroso ed il Moderato"
(flute obligato).....Händel
Mr. Molé.
Sinfonia, "Hirtenmusik," from the "Christmas Oratorio"
.....J. S. Bach
Symphony in G major (Breitkopf & Härtel, No. 13).....Haydn
Scena, "My Strength is Spent," from "The Taming of the Shrew"
.....Goetz
Overture to "Fidelio," in E major.....Beethoven

The symphony by Emanuel Bach has other merits than its brevity. Its interest is historical. Profoundly beautiful is the slow movement, with a beauty that is solemn, a solemnity of a perfect Lord's day on a lonely hillside where there is no thought, no trace of man.

The pastorella of Händel in "The Messiah" is to me more real, more naive, more in keeping with the simple, frightened shepherds than is the Hirtenmusik of Bach. The shepherds of the latter knew their counterpoint.

The other pieces are familiar and require no comment. The performance of the orchestra as a whole was excellent; in the "Fidelio" overture there were a few slips.

Miss Gertrude Franklin sang well. In the aria by Händel she displayed an admirable technique. Nor did the careful treatment of detail conceal a broad conception of the air. I have seldom, if ever, heard a more finished performance of the aria. In the scena from "The Taming of the Shrew," Miss Franklin sang with genuine feeling and rare understanding.

The program of the Symphony concert of the 20th will be as follows: sixth symphony, Tschaiowsky; concerto for piano, Huss; ballet music, "Die Rebe," Rubinstein; overture, "Benvenuto Cellini," Berlioz. Mr. H. H. Huss will be the pianist.

The second concert by the Adamowski Quartet in Chickering Hall next Wednesday evening will be of unusual interest, from the fact that two novelties are to be given for the first time in America. They are suite for violin and piano, by Edward Schuett, and quartet in A minor by Villiers Stanford. The Rosé Quartet, of Vienna, performed recently the suite by Schuett with great success. The composer was the pianist on that occasion. Wednesday night Haydn's quartet in G major will also be played. Mr. Arthur Whiting will be the pianist.

At the Kneisel Quartet concert, the 31st, the program will be Beethoven's quartet, A minor, op. 139; Haydn's G major quartet and a sonata for cello and piano by Pfitzner, of Frankfurt.

The chief parts in Mr. Woolf's "Westward Ho," to be given at the Museum the 31st, will be taken by Miss Johnston, Miss Lewis, Miss Sutherland and Messrs. Ryley, Elder, Davenport and Marion. Mr. Woolf will conduct the opening night.

Miss Minnie Little played piano pieces the 20th in Union

Hall by Schumann, Chopin, Grieg, Bargiel, Westerhout, Liszt, Stojowski and Rubinstein.

Mr. Watkin Mills makes his first appearance in Boston this evening in "The Messiah." PHILIP HALE.

Boston Musical Notes.

Mr. F. W. Wodell, baritone, made his first public appearance in Boston at Union Hall, December 18, when he gave a song recital. Seven of the songs were by American composers, who with one exception are residents of this city. The songs were: "Lament," Margaret R. Lang; "Twilight" and "The King of the Plain," H. A. Norris; "Spring," Mrs. H. H. A. Beach; "Angelica," Mrs. M. G. del Castillo; "The Lily," G. W. Chadwick and "Triumphant Love," Jules Jordan.

"Twilight" and "The King of the Plain" were written especially for the occasion, the latter song being in manuscript; in fact it was only finished at 10 o'clock in the morning, the first and only rehearsal took place at 4 in the afternoon and the song was sung in the evening, Mr. Norris playing the accompaniment. The audience expressed itself emphatically pleased with the singer and the songs.

Mr. Homer A. Norris, the composer of the songs, is a teacher of harmony, counterpoint and composition, the only one here who devotes himself entirely to these branches. His pupils, among whom are numbered many teachers, have had many of their compositions played and sung in public. His book, "Practical Harmony from a French Basis," recently published, has run through the first edition and a third one is now in preparation. Mrs. M. G. del Castillo is one of Mr. Norris' pupils. It is only a short time since her first songs were published, but everyone is of the opinion that they show marked talent. Besides her songs, Margaret R. Lang, daughter of B. J. Lang, has recently composed a "Petit Roman" in six chapters, which has been played at several concerts this season.

One of Mr. Martin Roeder's pupils has just achieved a success in securing the position of soprano at King's Chapel. When Gertrude Franklin resigned recently there were many applicants for the position and Miss Lucille Jocelyn was the successful one. Mr. Roeder is most enthusiastic about her voice and has dedicated a song to her, "The Enchantress," a gavot which shows off the special qualities of her singing. Miss Jocelyn is a native of New Orleans and sings French like a Parisian.

Miss Marcella Lindh, another of Mr. Roeder's pupils, has been singing in the West at the Beethoven Festival, Milwaukee, and at concerts in Chicago and Philadelphia. Two of her successful songs were "Pepita" and "The Maids of Cadiz," both by Mr. Roeder.

Mr. Arthur Beresford is engaged to sing at the concert of the Detroit Philharmonic Club January 22, at Detroit, and also for Mr. Francis Fisher Powers' concert, at New York, January 2. Besides these two concerts he has many dates filled for work in New England cities and towns.

Mrs. Carlyle Petersilea, who has charge of the Petersilea School of Music, is a very busy woman, her time being fully occupied with pupils, who come and go all day without intermission. One of her pupils, Jennie M. Thurlow, played at a private musical at the Langham this week and received many compliments.

Miss Elise Fellows, violinist, a pupil of Kneisel and who afterward studied at the Vienna Conservatory with Professor Grün—Kneisel's teacher—played the andante and last movement of Mendelssohn's concerto before the Cecilia Society with Mr. Lang, who warmly congratulated her upon her playing.

The Adamowski Quartet will give two novelties at their next concert—suite for violin and piano by Edward Schütt and a quartet in A minor by Villiers Stanford.

Mr. Clayton Johns will be assisted at his concert by Gertrude Franklin, Lena Little and Heinrich Gebhard. Six new songs will be sung by Miss Franklin.

Madame d'Angelis will give a musical at the Parker House December 27.

The Commonwealth Avenue Church will give Saint Saëns' "Noel" on Sunday evening, under the direction of Mr. Norman McLeod. The soloists will be Mrs. Jenny Patrick Walker, Mrs. Helen Winslow Potter, Miss Gertrude Edmands, Mr. James H. Ricketson and Mr. Arthur Beresford.

The Woburn Musical Society, of seventy-five voices, Mr. Frederic H. Lewis, leader, will shortly give a concert, of which the first part will be miscellaneous, and Gaul's "Holy City" will be sung for the second part, assisted by J. C. Bartlett, G. H. Remele and others.

The new opera, "Westward Ho," which will be produced at the Boston Museum December 31, probably will be published by the Oliver Ditson Company.

The Camilla Urso Club gave a house warming at their new club rooms Thursday evening.

There will be special musical programs in celebration of Christmas in many of the churches on Sunday.

Eva Hawkes.—Eva Hawkes, the contralto, has engagements to sing during the holidays at Ann Arbor and Jackson, Mich.

Mrs. Antonia Haywood Sawyer.

THERE is a sense of domestic coziness in the apartments of Mrs. Antonia Haywood Sawyer. Evidently an artistic temperament was the ruling element in the general arrangement of comfortable pieces of furniture. Great, enticing upholstered chairs, sofas, objects de vertu, souvenirs, photographs of celebrities and scenes, the latest musical publications, the newest books, combine to make the home a place of enchantment. There's a dainty tea set standing by and an old fashioned spinning wheel slumbers in the midst of the other heirlooms. Mrs. Sawyer, the hostess, will invite her guests to make themselves happy. She is modest in the matter of relating any incidents concerning her own life, but finally she consents to talk. She will tell you that the place of her nativity is Waterville, Me., and that she received her early musical education in Boston. Her professional career embraces a two years' tour with the Seidl Orchestra in the West. During the winter of 1893 Mrs. Sawyer sang with the Gounod Quartet through Pennsylvania, New Jersey and Connecticut. She sang in Boston during the Star Course. In the spring of 1894



MRS. ANTONIA HAYWOOD SAWYER.

she traveled through New York State as soloist with Prof. Wm. C. Carl's concert combination. In the summer of 1894 Mrs. Sawyer went abroad and studied in London with Randegger and in Paris with De la Grange. She is now prepared to fill oratorio, concert and festival engagements. Her professional church work in New York includes her position as contralto soloist in Professor Carl's choir at the First Presbyterian Church and also at the Temple Beth El. "Yes, I sing the 'Messiah,' 'St. Paul,' 'Redemption,' 'Elijah,' and Bach's Christmas oratorio. I like all of these works," Mrs. Sawyer answered, upon being asked to go over her repertoire. "I am also very fond of recitative. I make French arias and ballads a feature of my program, and have met with great encouragement in that direction."

"And of the masterpieces that you have named, which do you most prefer?" asked the representative of THE MUSICAL COURIER.

"I really like the 'Messiah' the best of all," she answered.

"Will you sing again at your old home?"

"Not exactly. But I am supposed to go to Portland during January. The Maine people have been very generous, and Mrs. Boothby, the wife of the president of the Maine Central Railway, is arranging a complimentary concert for me at the Falmouth House. Yes, I am going to struggle for a place among the successfully known singers. I find that to succeed one must be almost aggressively ambitious, and although heretofore I never have tried to push myself, I am convinced that I may attain to a place worth striving for in the musical world, and I am going to do it."

Mrs. Sawyer's appearances have called forth most decidedly favorable press encomiums. Her face is bright and comely, as revealed in the picture published in these columns, and she is a lady of high literary and musical attainments, while she has a charming personality.

The National Conservatory of Music.—Dr. Antonin Dvorák, director, has fixed on the following dates for the semi-annual entrance examinations:

Singing.—January 7, from 9 to 12 A. M. and 2 to 5 P. M., and on the evening of the 7th. Chorus from 8 to 10 P. M.
Piano and Organ.—January 8, from 10 to 12 A. M. and 2 to 4 P. M.
Violin, Viola, Contrabass, Cello and Harp.—January 9, from 10 to 12 A. M. and 2 to 4 P. M.
Orchestra and all Wind Instruments.—January 9, from 2 to 4 P. M.
Composition (Dr. Dvorák's class).—January 10, from 10 to 12 A. M. and 2 to 5 P. M.

In The Concert World.

MESSRS. CHICKERING & SONS gave another of their delightful invitation musical afternoons on Tuesday, December 18, at Chickering Hall. By special request the entire program was composed of a piano recital by Mr. Richard Hoffman. So many letters arrived requesting the Hoffman performance that it was decided upon before one half had been read. Mr. Hoffman is in high social favor, and his admirers, who number a large fashionable element, thronged the house to hear him.

He played works of Mendelssohn, including the "Rondo Capriccioso," three "Lieder ohne Worte," No. 1 in E major, the "Jagdlied" and "Spinning Song," and the "Scherzo" from the Scotch Symphony, the latter by request, and all beautifully.

From Chopin he played the harp "Étude," the G minor Ballade and the seldom heard Polonaise, op. 71, No. 2, B flat major, with the lace work treble. Rubinstein's last published composition, a "Polonaise No. 6," was interesting. There were numbers of Paderewski, Gottschalk, a "Moment Musical," No. 2, of Schubert, three original short pieces, "Spinning Song," "Scherzo di Bravura" and "Cuban Song," No. 2, by Mr. Hoffman himself, together with his transcription of Schubert's "Hark, Hark, the Lark!" and the "Erkling."

Mr. Hoffman is one of the most trustworthy of objective pianists. He is not magnetic and lays no personal color upon his performance, but he gives a clean-cut traditional rendering, and his playing affords a good lesson to pianists who are either too young or unfit to abandon themselves to their own imagination. Of course he plays Mendelssohn well, for he has plenty of unimpassioned fluency, and he also played the Chopin "Polonaise" with a good deal of finesse. Betimes he has a touch of well-regulated tenderness, but he does not compel sympathy, and the pedagogic atmosphere is generally diffused. He was received with enthusiasm, and from the highly polished standpoint of piano playing he deserved it. He has enduring technic.

On Tuesday afternoon also Mr. Wm. H. Barber gave the third of his four piano recitals at the house of Mrs. Bailey, 77 Madison avenue. He played two Liszt transcriptions, the Schumann "Widmung" and the "Ballade" from the "Flying Dutchman." He also played the No. 8 Hungarian rhapsody. This is a rhapsody for each concert so far, but there is none down for the last concert, to take place at the house of Mrs. Schroeder, 130 East Seventeenth street, on next Tuesday. Of course we all know a pianist is not a pianist unless he plays Liszt rhapsodies, but one in a season might do to prove his capacity. They are more ubiquitous than ever this season and, after the hands of a Friedheim, grow deadly. Mr. Barber doesn't play them even like Franklin Sonneck. He hasn't the same thunder in him. But he plays other compositions with refined intelligence and grace, and he is an evident favorite in society, where Chopin nocturnes and Grieg, Rubinstein and Moszkowski morceaux have won him shining spurs. Even Stavenhagen proves a new feather in his cap, for he owns the Stavenhagen composition repertoire, and Stavenhagen is the mode a little bit now and gets sympathetic musical handling at the hands of Mr. Barber.

At his next concert Mr. Barber will play a Beethoven sonata, op. 90, Rubinstein's staccato etude and a valse caprice by Berwald dedicated to him.

Mr. James Fitch Thomson, baritone, sang on Tuesday afternoon at the Waldorf under ultra fashionable patronage. The audience had a recherché flavor, and really Mr. Thomson sang to them extremely well. His voice is fresh, quite musical in quality, has the average range and is used by him with intelligent art. He had a one-half program of modern songs by Ries, Meyer-Helmund and Henschel, the latter half being composed of Old English songs of Purcell, Dr. Arne, Shields, Händel and Hatton. As the Old English were the most difficult, they were also the best sung. Mr. Thomson's voice is flexible and true, and he got over the Old English florid ground with its strict rhythm in an easy and cultivated manner. He belongs to the baritone cast of the Damrosch forthcoming season of German opera and should prove a worthy addition. "Where'er you Walk" from Händel's "Semele" was given with a flexibility and ease which easily suggested powers beyond the concert room, and Purcell's "Kind Fortune Smiles" was another good example of delivery. Mr. Thomson could improve on his English pronunciation in words of the "here" and "hear" variety, but these won't affect his German opera. Miss Marion Monk Henning accompanied well.

The Waldorf is becoming central ground for the passing "musicale" show. They succeed each other in the ball-

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room at an astonishing rate of number, but a great deal of genuine talent makes its première entrée here under the society banner, although a large number of the audience might be perfectly content with the setting alone.

On Wednesday afternoon the first public rehearsal of the Harlem Philharmonic Society took place in the new Music Hall of the Harlem Opera House, which was thrown open for the first time. The public concert followed on Thursday evening, Mme. Emma Juch being on both occasions the soloist.

The orchestral numbers were F. E. Koch's "Nord See" symphony, Saint-Saëns's symphonic poem "Le Rouet d'Omphale" and the "Tannhäuser" overture. Mr. Henry Thomas Fleck was, as usual, the conductor.

It would be pleasant to record that the orchestra scored honors, but truth compels us to state that even where the reading was good and the instruments kept in tune the harsh and obstreperous brass was strident enough to split the ears of the whole of Harlem's groundlings. It was without doubt the most wholehearted brass blowing heard here in a long time. The acoustics of the house are painfully good for this section of Mr. Fleck's orchestra, which recalls nothing so much as the bugle rally for the chase of the wild boar in the forest, or the German Emperor's favorite valveless trumpets, which a couple of seasons ago threatened the Madison Square Garden roof. The reeds still further lapsed from grace, and there was a horrible penny whistle sound occasionally from the flutes, but on the whole the strings were fair. The trombonist in one solo episode "chortled," as Lewis Carroll would say; but alack! there was no "joy" about it. It was the verge of an absurd catastrophe, and happened at both concerts. And surely some peas must have got down into a few other of the reeds. There were sundry cracks and bubble blowing sounds of an awful nature—but we won't say any more. The worst rocks were struck in the "Nord See" symphony, which has for the subject of its second movement a tranquil, flowing melody of much beauty. The third is a lively scherzo of the genuine heel tapping order, in which the band rallied fairly and played with spirit. The Saint-Saëns poem was the best work done. They know it better to begin with, and it pictures a smaller image than the swell of the waters of the bleak North Sea, on which they were threatened with shipwreck.

Emma Juch sang Massenet's "Pleurez mes Yeux" from "Le Cid" and the "Softly Sighs" aria from "Der Freischütz," with the perfect phrasing and the fine breadth and finish which belong to her. The strain of seasons has left its sign of wear on Emma Juch's middle register, but her upper is brilliant and dramatic, and she sings with a fervor and a temperament controlled by few artists now on the concert stage. She sang for encore Liszt's "Du bist wie eine Blume" and Rubinstein's "Since First I Met Thee," accompanied by Emil Levy. As a singer of songs, if nothing else, she is an artist whom we could ill afford to spare. She fills this special niche with exquisite art, while her powers beyond are large and varied and will continue to be used by her in every form outside opera. The audience was large, and cordial in its applause, and Mr. Fleck was more than once recalled to bow his thanks.

The third of the Bagley "Musical Mornings" took place on Monday, 17th, at the Waldorf, and was one of the largest of these aristocratic subscription gatherings thus far. Plançon sang, Arthur Friedheim played, and Mme. Flavie Van den Hende played the 'cello. Mr. Orton Bradley did his usual efficient duty at the piano.

Arthur Friedheim has moods. He can play in a careless fashion, and he can play—well it would be hard to find the pianist resident here who can measure swords with him at his best. He was at his best the other morning and surely in such mood he is monarch of his instrument. The Twelfth Rhapsodie and three Paganini caprices of Liszt, with a transcription of "Wotan's Farewell" and the "Magic Fire" music by himself formed his program. Under Friedheim's fingers, governed by Friedheim's spirit, the rhapsodies gain unaccustomed beauty and strength. His superb free rein and the enormity of tone which never becomes hard, but under whatever stress of forte or furia retains its musical color, are hardly to be excelled. And then the full liquid—not the crystal—delicacy. He is a giant when he wills, and a Liszt prophet always. Of course he had thunderous applause and recalls without number.

The "Fire-music" is almost as difficult as Brassin's, effective and musicianly, but fills no especially felt gap. When Alfred Veit transcribed this simply a year ago, he accomplished something which piano literature lacked. The Paganini caprices were played exquisitely.

Plançon sang a romance from "L'Etoile du Nord," Chaminade's "Le Noël des Oiseaux" and Gounod's "Chanson de Printemps" in a manner to stir up a cyclone of enthusiasm. He was in beatific humor just prior to singing "Astolat" and sympathetically gave for encore a new song of Bemberg, "Soupis." For encore No. 2 he sang for the first time, it being his second experiment in English on American soil, a song "First Love" written for him by Mrs. Marcy Raymond. Really, the English was good and when he had finished he was greeted as though he had conquered half a dozen fresh worlds.

Mme. Van den Hende, who played with much sympathy and taste, was repeatedly encored.

On Thursday evening the Church Choral Society gave its first concert of the season at the Church of Zion and St. Timothy, West Fifty-seventh street. Mozart's "Requiem Mass" was the principal work sung, Liszt's setting of the Thirteenth Psalm, Martin Luther's "Judgment Hymn," a "Christmas Canticle" (new), by J. F. Bridge, and Bach's A minor fugue, for string orchestra, forming the rest of the program. The soloists were Mrs. Mina Schilling, soprano; Miss Alice Mandelick, contralto; Mr. Mackenzie Gordon, tenor, and Dr. Carl Martin, bass. Mr. Will C. MacFarlane was at the organ and Mr. Richard Henry Warren conducted. An orchestra of fifty-five did exceedingly good work.

The choir, not being surprised, lifted a little of the ghostly gloom which hangs about a church performance. But the program was solemn and lugubrious of itself. Luther's stern "Judgment Hymn," and the melancholy suggestion of the "Requiem"—there was humor in this juxtaposition of works by the way—hung heavy. There was nothing particular to refresh or enlighten the mind or heart in the "Christmas Canticle" and the restless tonality of Liszt's Psalm was irritating beyond anything else. Mr. Mackenzie Gordon sang his fragments of intermittent solo in the Psalm between bits of the real Liszt, of "Lohengrin" and of "Tristan." He sang them very well, but the semi-endless iteration of "How long wilt thou" grew to have an element of absurdity after a time.

The "Requiem" on the whole was well given. The soprano part of the chorus is superior, and the remainder adequate. They know their music absolutely, and deliver it with purity and good taste. The weak spot in the quartet was the soprano, Mrs. Schilling, who on this occasion did not take rank with her co-singers. The "Judgment Hymn," by congregation, chorus, orchestra and organ, was really massive, and had an impressive effect.

Everything went smoothly under Mr. Warren's beat, and, as said before, with evidence of thorough rehearsal on the part of all concerned. The introductory Bach Fugue was well played.

Mr. Pedro de Salazar, violinist, assisted by Mme. de Salazar, pianist, Mr. Henry Schroeder, cellist, and Mr. Emilio de Gsgorza, baritone, gave a concert on Thursday evening at Carnegie Music Hall. The program included Mendelssohn's trio in D minor, Händel's A major sonata for piano and violin, Bruch's violin concerto in G, two 'cello solos of Rubinstein and Popper, and the prologue to "Pagliacci," with songs of Chaminade and Augusta Holmès.

Mr. de Salazar plays with superabundant vigor, but frequently faulty intonation. The Bruch concerto was crude, the piano part equally so, but a little mazurka given for encore lying within Mr. de Salazar's powers, was pure and smooth. Mr. Schroeder played agreeably and Mr. de Gsgorza, who has a smooth if not large baritone, which he uses with good taste and judgment, sang with much feeling and finish. The largely Spanish audience present found the concert enjoyable and recalled Mr. and Mme. de Salazar again and again. The voice of de Gsgorza would be charming for the salon. Mme. de Salazar accompanies songs nicely.

On Thursday evening a costume recital was given by Miss Viva Cummins under the auspices of the New York School of Opera and Oratorio, East Twenty-third street. Miss Cummins appeared in Hungarian, Hindoo, Javanese, Bedouin and American Indian songs, costumed picturesquely and appropriately. She needs more voice and possibly more courage to make much musical impression, but the songs were all well chosen and afforded interesting examples of the plaintive monotony of the chant of the Orient in particular. Miss Cummins' mother, Mrs. Ella Sterling Cummins, prefaced the groups with a few intelligent explanatory notes. A nameless male Oriental played and chanted some Arabian airs on an instrument called the oud, and Mrs. Saidee M. B. Larned accompanied well at the piano. Miss Cummins had a large and friendly audience, which applauded heartily.

The first concert of the Musical Art Society, conducted by Mr. Frank Damrosch, took place on Saturday evening at Carnegie Music Hall. As is pretty generally known, this mixed choral body is composed mainly of soloists prominent in New York, so that the quality of tone to be expected is of a high order, and thus far has in nowise disappointed its hearers.

The chorus of the society is composed of the following artists:

Sopranos—Miss Marie S. Bissell, Miss Brandeis, Mrs. Carrie Martin Cowtan, Miss Louise Gerard, Miss Grout, Mrs. Hazard, Miss von Heimburg, Miss Fannie Hirsch, Miss Lipson, Miss Miner, Mrs. Henry Trowbridge Seymour, Miss Slade, Miss Thrall, Mrs. E. C. Towne, Miss Marie Van.

Altos—Mrs. Baron Anderson, Miss Elizabeth D. Boyer, Mrs. Adèle Baldwin, Mrs. William Bloodgood, Miss Adèle Bécard, Miss Chesborough, Miss Laura Graves, Miss Grace Preston Hodgkins, Miss Zora Gladys Horlocker, Mrs. Thomas E. Hardenbergh, Mrs. M. Heinemann, Mrs. Anna Taylor Jones, Miss Belle Martin, Miss Helen Shearman.

Tenors—Mr. A. W. Auchmuty, Mr. Chas. H. Holzhausen, Mr. D. Stuart Cameron, Mr. B. F. Miller, Mr. H. E. Distelhurst, Mr. Charles A. Rice, Mr. Geo. E. Devoli, Mr. Augustus Smock, Mr. John M. Fulton, Mr. Albert Thies, Mr. Thomas E. Greene, Mr. E. C. Towne.

Basses—Mr. Geo. M. Boynton, Mr. Hilliard, Mr. E. P. Crisaman, Mr. Lemaire, Mr. Ferdinand Fechter, Mr. Grant Odell, Mr. Geary, Mr. M. J. Platt, Mr. Alfred Hallam, Mr. Wm. J. Sheehan, Mr. Percy H. Hall, Mr. A. G. Wand, Mr. Wilford Watters.

The society was assisted by M. Eugene Ysaye, violinist, and M. Aimé Lachaume, pianist. Excluding these artists, the program was altogether a Christmas one, opening with Palestrina's "Hodie Christus natus est," followed by Nanini's setting of the same text, both of which were so well sung as to establish firmly the fact that the Musical Art Society has accomplished what it set out to accomplish a year ago, and now presents with pure and intellectual art a sublime form of music, which had here lapsed into comparative forgetfulness through the inability of weaker organizations to attack it.

This society has first of all the tone; they phrase beautifully, and afterward they understand how to mold and adapt their separate flowing melodies into a precise and expressive whole. Then they have the atmosphere in their singing, the churchly spirit which never lapses into drone, but is grave and even dramatic, joyful and pure, always with the religious spirit. In this regard it would be hard to praise them too highly, and the beautiful effect produced by their phrases, "O beata virgo" in Vittoria's "O Magnum Mysterium," cannot readily be recalled in connection with a chorus. Two numbers "Joseph Lieber, Joseph Mein," of Calvisius, and "Es ist ein Vros' Ensprungen" had to be repeated. Two chorales from Bach's Christmas Oratorio, "Break Forth," and "Will With Tender Care," &c., were flawlessly sung, and the "Cradle Song," from the same, which in the original is given to a solo contralto, was sung by all the contralto voices, with its episodes in difficult breathing easily overcome. The "Ring Out, Wild Bells" of Dr. Leopold Damrosch was the last number, and evoked much enthusiasm. Mr. Frank Damrosch had many recalls and the most cheering applause throughout the evening. He has earned it well.

Ysaye played with M. Lachaume the Beethoven C minor Sonata with unbounded freedom and glow in the first and final movements, and a positively ethereal sentiment in the Adagio. Despite M. Lachaume's most artistic handling of the piano, however, a good many of the violinist's best effects were completely swallowed up. Lachaume played like an artist, but Ysaye's smooth, polished and medium strength tone should never have been put in harness with such an instrument. The instant Lachaume had a forte to border upon, Ysaye was obliterated. But the "Adagio" had a fair chance, and how the violinist profited by it! It was simply exquisite, and no less praise is due M. Lachaume, who in this case was on equal terms with his art brother. Under other conditions it might have been an ideal performance.

Bach's prelude and fugue, G minor, was Ysaye's second number and, free from the piano, his effects could be followed. He also played Vieuxtemps aria and gavotte from a "Suite Ancienne," and having brought down the house, was obliged to give the encore he had refused earlier in the evening, and played Svensen's "Romance." The latter rather threadbare morceau got a warm bit of new color at his hands, and a dash of fire in its second part. The violinist looked sad throughout the evening. Evidently the piano ailed him.

Altogether the Musical Art was a charming concert, coming close enough to perfection of its kind. Mr. Damrosch conducted with restraint and decision.

On Sunday afternoon the Aschenbroedel Vereins gave their first concert of the season at the Aschenbroedel rooms, 144 East Eighty-sixth street. The program was composed of numbers, the G moll trio of Rubinstein, op. 15, for piano, violin and 'cello, played by Miss Mabel Phipps, Mr. Sam Franko and Mr. Victor Herbert, and Spohr's nonette, F dur, op. 31, for violin, viola, 'cello, contrabass, flute, oboe, clarinet, horn and fagot. In the nonette Hermann Riedrich replaced Victor Herbert at the 'cello.

The trio was played to perfection with an unqualified surety on the part of all performers. Miss Mabel Phipps scored much honor by her clear and intelligent handling of her portion, and Messrs. Franko and Herbert were in their best form, which means musical and sonorous playing always. The allegro and moderato movements showed the crispest ensemble, and the adagio, whose beauty threw the belabored one of Spohr's "Nonette" into the shade, was smooth, broad and delicious in tone.

In octettes and nonettes of this character the Aschenbroedel has a monopoly. There is no organization here which goes beyond the sextette of the Philharmonic Club except the Aschenbroedel. They are rehearsed to perfection, each man works like a musician and the tone is unimpeachable. It is a genuine feast to listen to this small club, which has at its helm two men of the Franko and Herbert stamp, whose musical influence is amply diffused. With the exception of the Adagio the Spohr number was fresh, simple and sparkling, beyond what average chamber music becomes to the general ear. It was played with delightful precision and vitality. Altogether an admirable concert and fully appreciated by the large audience present.

F. W. WODELL,
Baritone—Oratorio and Concert.
Vocal Instruction.
Pierce Building, Copley Square, Boston.



M JEAN DE RESZKE may congratulate himself upon the fact that New York differs in some respects, at least, from ancient Athens. Were it otherwise he would in all likelihood experience the fate of Aristides, who was ostracized, according to history, because the people grew weary of hearing him called "the just." We should not marvel if many persons tired of the everlasting reiteration of M. de Reszke's name in connection with every admirable representation witnessed at the Metropolitan, and of the repeated assurance that to his art and his impressive personality should be ascribed the larger share of their influence. And yet there is no escaping this reiteration and these assurances in a faithful record of the season now in progress. One can almost say, indeed, that the man and the artist grow greater on acquaintance; in a familiarity with the tenor's work extending over many years we recall no performance as symmetrical, picturesque and finished as the one he offered Wednesday evening last when "Roméo et Juliette" was sung.

To a mediocre opera even a portrayal so varied, so replete with significance and detail, so beautifully poetic and yet so finely carried out in respect of theatric effectiveness, would give vitality; when, as in the case of Gounod's achievement, the fragrance of the Shakespearian love story, that even the desecrating hand of the French librettist cannot quite destroy, is allied to a wealth of melody whereof the sensuous charm is undeniable one can imagine the worth, to the composer, of such a collaborer as M. Jean de Reszke.

On the "points" of this matchless delineation it were a waste of space to dwell. There were indeed no "points" in so far as the tenor was concerned; only where the situation was particularly striking or the music particularly lovely was the spell cast by the artist broken by the habitual tribute of applause. This, as heretofore, came after the balcony scene, the superb exhibition of grief over the dual sentence and the delicious duet on the wedding night. But it would have been simple justice to such a performance to have applauded it all through—or to have listened to it in rapt silence.

The general representation befitted in most respects such a protagonist. The rôle of "Juliette," in which Mme. Eames was heard for the first time this season, is one to which she is excellently suited as to voice, style of music and personality. It would be flattery to concede that, as to volume of tone, she was in her best form. Whether the slightly impaired vocal condition of the prima donna is attributable to general physical lassitude, to a passing weakness of the muscles controlling the organs of phonation, or to an imperfect placing of the voice it is difficult to say; but certain it is that Mme. Eames has frequently of late revealed a tonal constriction—a squeezing, so to say—which has disclosed itself most often when high notes were to be struck, and has conveyed not merely the idea of effort, but of imperfect attainment as well.

Possibly this is but the outcome of temporary weariness; we trust that the cause, whatever it may be, may speedily be removed. As to conception of the character, right gradation of feeling, artistic phrasing, and beauty and charm of presence, Mme. Eames is without doubt the ideal "Juliette" and a meet companion to the ideal "Roméo." When we add that M. Edouard de Reszke, as "Frère Laurent," was in splendid form vocally and a very picture, as heretofore, we shall have said enough to indicate the exceptional quality of the performance.

We have heard the minor rôles filled by more competent representatives than were concerned in Wednesday's work, although the shortcomings were not of a sort to detract seriously from the listeners' enjoyment. Signor Abramoff's "Capulet" was the least satisfactory portrayal of the evening, and the singer's lack of style and dignity was o'er-topped, even, in its influence upon the public, by the disproportion between his bulky physique and his small output of tone. The chief drawback to Signor Campanari's acceptableness as "Mercutio" lay in the baritone's absurd pronunciation of French. That an all-around musician, and a man endowed with so excellent a voice as Signor Campanari, should sing a part without familiarizing himself, as he might easily do, with the proper pronunciation of the text is not easily accounted for. His French was extraordinary.

In the "Queen Mab" ballad, for example, his "A travers l'espace" and "Elle passe, elle fuit"—the phonetic

spelling gives but a faint idea of the singer's fanciful enunciation—were amusing at first, and on repetition annoying. We had grown used to the fruit-vending smugglers in "Carmen," with their "Nous affons pesoin te fous," but one can bear with much in a quintet—and with still more in a "tutti." As to singing, Signor Campanari's performance was commendable, but not authoritative. There was little light and shade in the "Queen Mab" ballad. The conductor was Signor Mancinelli.

"Otello" did not attract a very numerous audience to Friday evening's representation. The relatively small attendance may be ascribed, in a measure, to the adverse influence of the holidays upon theatrical entertainments, but it has so often been proven that Verdi's penultimate opera has slight charm for the public that no other explanation than this is needed. A more satisfactory exposition of "Otello" than one enjoys through the medium of the two original interpreters of the leading rôles in the opera, with the conjunction of Mme. Eames and Signora Mantelli, is not likely to be seen again, and if "Otello" fails to draw with its actual cast we shall be much surprised at its emergence in future seasons.

Friday's performance was not quite on a plane with its forerunners, for Signor Tamagno, especially at the outset of the proceedings, was in very poor form. His utter lack of ability to sing in half-voice, or with anything like moderation even, was disagreeably prominent, and he was out of tune in the fine duet with which Act I. comes to a climax to an extent that made the number an infliction. Later on things went better, and in his temperamental and tonal explosions the tenor was vivid and forceful, as usual—at least to the accustomed ear—for, as we have already observed in this place, on a first experience of Signor Tamagno's distinctly national outbreaks—e. g., Signor Rossi's "spurts" in Italian tragedy—they are sometimes more mirth provoking in their suddenness and nasality than impressive.

In Act IV. his singing and acting were particularly forceful, for, with the exception of the very few contemplative measures called forth by the spectacle of murdered "Desdemona," after "Emilia's" words have proved her mistress' innocence, the pace of the story and music is one to which Signor Tamagno's voice and methods are best suited. As "Iago" M. Maurel repeated his now familiar performance, animated, elaborate and picturesque in an extraordinary degree, and always unvarying in its admirable proportions and finish.

Mme. Eames was in good voice and brought to her task the fascinating presence that accords so well with one's ideals of the juvenile heroines of Shakespeare and Goethe, to whose materialization on the lyric stage she very judiciously devotes herself; and Signora Mantelli was a capable "Emilia," though she made little effort to express the horror that one may reasonably suppose must have followed the discovery of the slaying of "Desdemona" by the Moor. Signor Mancinelli was at the conductor's desk; at times he impressed us as a trifle more sedulous as to the playing of the band than anxious to keep its accompaniments abreast of the singers.

Mme. Melba's first appearance this season as "Elsa" emphasized, on Saturday afternoon, our oft-expressed opinion as to the Australian prima donna's steady progress as an actress. With no thought of presenting an "Elsa" of a mystic or ecstatic type—an ideal only to be realized either through temperamental fitness or an extraordinary command of stagecraft—the songstress was content to offer a winning picture of maidenly simplicity, the dramatic eloquence of the portrayal, while distinct and potent, being subsidiary, withal, to its lyric beauty. As "Lohengrin" is not classed with Wagner's typical music dramas, there can be no question as to the legitimacy of a performance of this sort, by which the lovely music assigned to the heroine of the story is vastly the gainer.

Mme. Melba's "Elsa" was, as to acting, wholly consistent and most charming and graceful; the single adverse comment it might suggest is that the hue and arrangement of "Elsa's" tresses made her face somewhat mature. As to lyric expressiveness, quality of voice and flawless execution, the representation was unsurpassable. We sincerely hope that no injudicious advice as to dramatic possibilities, almost invariably attained at a sacrifice of musical impressiveness, will prevail upon the artist to disturb the actual symmetry of the delineation.

M. Jean de Reszke came forth once more as "Lohengrin," Signor Ancona as "Telramondo," M. Plançon as "Il Rê," and Signora Mantelli as "Ortruda." There is nothing new to be said of M. de Reszke's work, that one never wearies of, on the principle, undoubtedly, that "a thing of beauty is a joy forever"; we doubt, though, if his poetic conception of the last act was ever before so perceptibly irradiated with the divine spark as in Saturday's performance. The "racconto" was one of those master-efforts by which an artist fixes himself for aye in the memory of the listener. Signor Ancona was an efficient "Telramondo," and all that have admired M. Plançon's cantabile can imagine how well the flowing phrases of "Enrico l'Uccellatore" fared at his hands. Signora Mantelli's "Ortruda" was as good as heretofore. The chorus is still unsteady, and the band, under Signor Mancinelli, scarcely on a plane with the protagonists. The full effect attainable by a well

graduated "crescendo" in the scene reaching its climax with the appearance of "Lohengrin," has never of late been gotten out of the masses.

On Saturday evening "La Traviata" was sung. Verdi's opera shows fewer signs of age than do most of the works of the same period, and if it had the same kind of interpreters that were found for it—and in abundance—twenty years back, it would still have power to delight. As it was, the representation was followed with interest, and there was plenty of applause. Signor Russitano's voice is of so pleasing a quality, and it is used with so much judgment and good taste, that the tenor's somewhat unprepossessing physique was forgotten under the influence of Verdi's fluent melody and the charm of lovely tone. Signor Russitano's singing was good throughout; his share of "Parigi, o cara" quite admirable; his acting intelligent and forceful. "Violetta" cannot be accounted one of Mme. Nordica's best rôles, for "Violetta" is a "mezzo-carattere" part, offering few opportunities for strongly dramatic singing or acting, and more chances for light and brilliant vocal execution than a dramatic prima donna can reasonably be expected to take advantage of. Signor Campanari was a capital "Germont"; his "Di Provenza" was the very best thing he has done since his first emergence this season. Signor Bevigiani conducted.

A representation enlisting the energies of Signor Tamagno, M. Maurel, M. Plançon, Mme. Nordica and Signora Mantelli could scarcely fail to awaken public interest, and at most periods of the year would surely bring together a large audience. Monday's performance of "Aida," carried forward by these artists, was not, however, magnetic enough seemingly to deflect the shopward current of amusement seekers, and the Metropolitan was by no means crowded when the curtain rose upon the last of the truly Verdian operas. The absentees missed an excellent all-around exposition of "Aida," and some particularly impressive singing that will make future renderings of the score by less gifted interpreters ineffective by comparison.

Signor Tamagno was, as heretofore, "Radames." He was in excellent trim, and in Act III. the feeling and passion he threw into the duet with "Aida," the tremendous climax of the number, and the splendidly pathetic vocal outbreak in the trio directly following, were things to treasure in one's memory. Mme. Nordica was, at this stage of events, a worthy partner for the tenor. "Aida" is unquestionably the rôle to which this songstress' voice and natural impulses are best adapted, and the duet with Signor Tamagno in Act III. was, of all the episodes of the story, the one in which voice, facial expression and gesture were most harmoniously blended in a vivid and forceful stage picture.

M. Maurel, too, came out strongly in this act, in which the plot of the opera culminates. The French singer's "Amonasro," first admired twenty years back, when the baritone possessed a lovely voice, is, as to volume and vibrancy of tone, much less prominent than could be wished, the deficiency in this regard being particularly noticeable in the concerted pieces; but viewed as an elaborate and striking portrayal of the "guerrier indomable, feroce," nothing better could be asked for. M. Plançon delivered excellently the broad and glowing phrases falling to "Ramphis," and Signora Mantelli again approved herself the best "Amneris" as to voice and song we recall having ever listened to on this side of the Atlantic. Signor Bevigiani conducted.

In "Il Trovatore," in Tuesday's special performance, Signor Tamagno was "Manrico," Signor Campanari "Di Luna," Mlle. Mira Heller—who took Mme. Drog's place—"Leonora," and Signora Mantelli "Azucena." The same opera was given with almost the same cast a few days ago, but the substitution of Mlle. Heller for the absentee, who was understood to be ill, endowed the representation with new attractiveness.

Signor Tamagno was in good condition, and although his intonation was semi-occasionally uncertain, the effect of his tonal "fortissimos" was never impaired by any variation from the pitch or falling off of energy. "Di Quella pira" was, of course, redemanded and was sung twice. We are still somewhat disappointed in Signor Campanari, whose "Il Balen," though encored, often dragged and was wanting in polish. Signora Mantelli's "Azucena" was an intelligent and earnest performance and, vocally, a most satisfactory one.

Although called upon to appear at short notice, Mlle. Heller acted "Leonore" so cleverly and strongly, and sang the music of the rôle so effectively, that her work should be set down as the most commendable she has accomplished since and including her début. Mlle. Heller is unquestionably a very gifted young person, whose voice—a broad and powerful soprano as to range, with a mezzo soprano timbre so deep as to suggest contralto possibilities—only needs careful training to raise its fortunate possessor to a post of eminence. In physique, facial expression, proportions of tone and temperament, Mlle. Heller reminds one of her teacher, Mme. Pauline Lucca, who to the end of her career owed, as Mlle. Heller owes now, more to nature than to art.

It is much to be hoped that the younger vocalist will not allow her rich endowments to run to waste. Actually her

organ is, so to say, unclassified; its resonance is uncertain; her well defined powers as an actress are, moreover, mainly instinctive. It would be a great pity if a flower of so much promise were neglected, and if its first blossoms proved its last. One had only to listen to Mlle. Heller's singing in the "Miserere" scene Tuesday, and to follow her acting, to gather conviction as to the woman's future distinction under favorable conditions. Signor Beignani conducted.

For Wednesday evening, "Les Huguenots," with Mmes. Melba, Nordica and Scalchi and MM. J. and E. de Reszké, Plançon and Maurel, was announced for representation; Friday "Faust," with Mme. Eames and MM. J. and E. de Reszké, will be given; Saturday afternoon, "Rigoletto," with Mme. Melba and M. Maurel, is to be performed, and Saturday evening, "William Tell," with Signor Tamagno and Miss Lucille Hill, is held up as the attraction.

Stavenhagen-Gerardy Recitals.

TUESDAY evening of last week the first recital of Stavenhagen and Gerardy was given at Carnegie Hall. This was the program announced:

Variations (32), C minor.....Beethoven
Mr. Bernhard Stavenhagen.

Suite.....Herbert
Andante.
Serenade.
Tarentelle.

Master Jean Gerardy.

"Les Papillons," op. 2.....Schumann
Two études.....Chopin

Scherzo, C minor.....Mendelssohn
Mr. Bernhard Stavenhagen.

Nocturne.....Chopin
Tarentelle.....Popper

Master Jean Gerardy.

Valse impromptu.....Liszt
"Isolde's Liebestod".....(Wagner)

"Erl Koenig".....(Schubert)
Mr. Bernhard Stavenhagen.

Nocturne.....Chopin
Spinnlied.....Popper

Master Jean Gerardy.

This scheme was not adhered to, for Gerardy changed its order to suit himself. He played Victor Herbert's charming suite—one of that composer's early works. Then an arrangement of the E flat nocturne of Chopin; following this Popper's "Spinnlied" and later the familiar Bach air and Popper's "Butterfly." He also played Gounod's "Ave Maria" for one of his encores. He was not in his best form and in Mr. Herbert's "Tarentella" he played rather slovenly, but the Popper caprice was marvelously given. Mr. Stavenhagen played very well.

The "Papillons," as a whole, lacked charm and poetry, but were given with technical delicacy. He played the second C sharp minor étude of Chopin without much eloquence, but the A flat study—one of the three supplementary études—Mr. Stavenhagen delivered with some color, and with all due consideration of the rhythmical problem involved. The Liszt Valse Impromptu was without freedom. The click of the metronome was heard throughout. One remembered d'Albert, and comparisons were fatal. Stavenhagen is very stolid at times. He seems to be without musical imagination. This holds particularly true of the Schumann number. But he played the Liszt numbers with brilliant effect. His best effort was in the delightful dry Beethoven variations.

At the second concert on Friday evening the following program was given:

Fantasie, op. 17.....Schumann
Mr. Bernhard Stavenhagen.

Fantasie on Schubert's "L'Esprit" waltz.....Servais
Master Jean Gerardy.

Sonata, No. 3.....Beethoven
Mr. Bernhard Stavenhagen.

Master Jean Gerardy.

Chant Polonaise.....Chopin-Liszt
Etude, "La Chasse".....Paganini-Liszt

Etude, "La Campanella".....
Mr. Bernhard Stavenhagen.

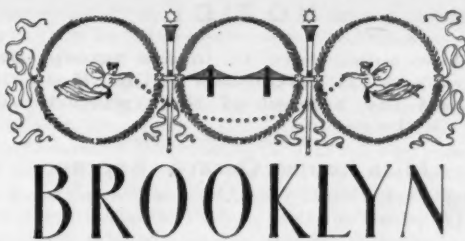
"Ave Maria".....Bach-Gounod
"Second Tarentelle".....Popper

Master Jean Gerardy.

The beautiful A major sonata of Beethoven, for piano and cello, was very well done by the two artists, except that Mr. Stavenhagen persisted in playing too loudly at times. Gerardy gave the tiresome Servais Fantasie, and instead of the Gounod number announced a berceuse by Godard. He especially distinguished himself.

Mr. Stavenhagen is a German among Germans. He plays so solidly, so earnestly, so respectably. Even in the Liszt-Paganini Caprice—the same study that Schumann has also arranged—he never let the exciting virtuosity of the piece carry him away. Walpurgis Night contains no charm for this eminently conservative artist. He has lots of blood in his playing, but at best it is bourgeois—not poetic blood. His steel is trustworthy, but a finely tempered one. The Schumann Fantasy had everything to commend it but the fantasy. That quality this pianist does not contain in his make-up. Nor were there those illuminating touches which reveal the master and transform into something living and electric the dry stubble of piano passage work.

The E flat march was played with breadth and power. The trying skips at the close were in the main clear and conclusive. He played for encore the "Erl King," this with undue brutality, and Scarlatti's Pastorale.



BROOKLYN, December 24, 1894.

GOOD old "Faust"! How could we get through a season without it? Speaking for myself, I feel when a winter has gone by without hearing it as if I had neglected my cold splash in the morning. It is a kind of emotional bath. We hear the "Semper amor" and are sure that love is the loveliest thing on earth, as of course it is, and that Gounod knew more about it than any other man, as we are all pretty sure he didn't. In the course of regular events, "Faust" came to us last Thursday night. It was all right, excepting "Faust" himself, and there was an assemblage of citizens to see and hear the opera that was as good as a guarantee that we shall have opera as long as you do. Melba was "Marguerite," and she sang the part purely and beautifully, as you know she can. She is acting better, too, as she gets younger. But "Faust"! Poor little Russitano! Wherever did you get the legs and that feather?

Yet there are times when Russitano can sing—some. When he is doing a solo and feels that the audience is looking at him, he grows conscious of his misfit clothes and his mind goes to them altogether; but let him into a duet or other concerted piece and he plucks up spunk and does some really effective work. We needed a Faust, however, that could convince us and that could have convinced a "Marguerite" like Melba. The opera was saved, too, by the opulent personality of Plançon, the strenuousness of Ancona, the inevitableness of the Bauermeister—conscientious little girl—and the broad voice of Scalchi, which a man who has been reading the Boston papers says she recently had repaired.

The old numbers went with all the swing of new things, and the audience cheered. Plançon, coming out to gather flowers for Melba, found himself intercepted by the descending curtain, ducked just in time to save a crack on the scone, and had to find his way back of the scenes as best he could. The "apron" or projecting part of our Academy stage is of immense extent. You could almost run races over it. My friend De Wolf Hopper tells me that when he starts to walk across it he wonders if he shall get to the other side in time to dismiss the audience before midnight. It has been the cause of many mishaps, for there is so much of it that when a man grows interested in his work he takes it for granted that the curtain is a long way ahead of him. One night Gerster died here in "Lucia," or something, and they had to roll her over in violent haste, like a sack of flour, to escape from the heavy roller. The Abbey company will return to us in January. And please bring some scenery.

Our somewhat amateur orchestra, the Euterpe, began its season at the Academy of Music on Tuesday night. It has increased its membership to eighty-six and has taken Mr. Carl Venth for its leader—a wise move, as the results showed. One of the most dreadful evenings in my memory was spent in the company of the Euterpe orchestra about two years ago. I went out in the lobby and wept between the pieces and promised that if fate would be very, very kind to me I would never venture into the same ward where the Euterpe was playing, again. But we all break

our promises, more or less, and I was anxious to hear what our fair haired Saxon friend had done with his raw material. It is not as raw as it was; that is sure. There are some members who have no right to be considered as amateurs, and I suppose there are other members who have no right to live. One seemed to hear a note or two from them now and again; but on the whole it was a respectable performance, and parts of it were even enjoyable. The "Peer Gynt" suite—the first—was done with a spirit that one seldom hears from such players, and in the bright little "Mandarin" gavot by our townsman, Otto Hackh, the "Cavalleria" intermezzo and the Wagnerian wind up, the attack was remarkably prompt, the bowing of the violins confident, and the entrances of other divisions of the band free from the raggedness that were a part of it in other seasons. The solos were played by Mr. Wm. H. Sherwood and Mr. R. Diaz Albertini. Mr. Sherwood at the piano was brilliant and even pyrotechnic, while Mr. Albertini played on his violin with smoothness and expression. Mr. M. J. Shevlin, the president, made a speech as his solo.

The Socratic countenance of Mr. William H. Sherwood beamed upon us on another occasion last week, and that was when he gave a recital along with Dr. Hanchett, in whose school, I understand, he is now enrolled as teacher of piano. Dr. Hanchett himself played likewise. I wonder if the doctor himself recalls the circumstances of his début. He sent a note to the critics saying that he would deem it a favor if they would render a positive decision on his playing. He wanted to know if he were a first rate player or a hopeless case. The verdict was that he was neither one nor the other. He plays better now than he did then, and has become a responsible man in our town, too, for he is conducting a large music school, managing the choir and playing on the organ of the Central Congregational Church, giving lectures and recitals and otherwise proving himself a live citizen. He and Mr. Sherwood played together at the recital, and did so agreeably. Mr. Sherwood at both of his recent appearances in this city seemed to think too much of technic and not enough of music. There is a growing taste for music, I find, even in provincial towns, where the Ole Bulls and the Rosen-thals have had their best successes. The people are discovering that Schumann is higher than Liszt, and that when a man is a musician the music begins in his head and ends in his fingers. A show piece or two is well enough in a miscellaneous program, but sound music is better.

The approach of the holidays has had a repressive effect on the audiences in most of the shows of the town, and music has suffered, too. People are laying out their spare cash in the shops, and the lesser concerts, of which we have anywhere from a dozen to a hundred in a week, are conspicuously few.

And speaking of Christmas, the jollification that will be spread over two theatres and a hall, and a coffee house and other places by the Christmas Tree Society to-morrow will include chorus singing under the direction of Don Rafael Navarro, whose Castilian moustache and Ferdinand bearing are bound to be as impressive as the music. The churches yesterday made a great to-do with Christmas music and some of the services were worth going a long way to hear—I do not doubt.

One of our enterprising music dealers, Mr. Goetz, has put out a holiday catalogue, with title page in gold and blue, and to make people take it for nothing he throws in twenty-seven pages of popular music. I have had an artist complain to me that his friends would not take his pictures unless he had them framed before presenting them, but Mr. Goetz is appealing only to the general public.

The Young Christians had an annual entertainment last Tuesday night. They seem to have some sort of an annual entertainment about every night in the week. At this par-

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ticular one the Elizabeth Gleason Concert Company supplied the joy, and it was so popular that every number elicited a recall. Miss Gleason is a reciter, but she has secured the services of Mrs. Tirzah Hamlen Ruland, a contralto of broad, flexible, expressive voice; Miss Bertha Webb, violinist; Miss Florence Brown Shepard, accompanist, and Mrs. Nina Drummond-Leavitt, banjo player.

Say! You remember Theodor Bjorksten, don't you? He was tenor of the Nilsson Concert Company, the last time there was such a thing. Well, what do you suppose he has done? Joined the Salvation Army, and is teaching the slummers how to sing. Why isn't it a good thing? Since we must have the army, and since it will sing on the street, I am sure that it will cause a good deal less of suffering if it sings in time and tune than if it sings as usual. He has gathered a Swedish orchestra to go with the chorus—we have a large Swedish populace here—and as song is to go hand in hand, as it were, with soap, let us hooray for the Salvation Army. Perhaps before the winter is over some decayed pianists will be found in the ranks under the name of Ash Barrel Freddy or Long Haired Jimmel.

The Brooklyn Choral Society gave its first concert of the season on Saturday night. The choice of subject was, appropriately, "The Messiah," and it introduced Mr. Arthur Claassen to the public as its new leader. Unfortunately the spending of money in other quarters affected the size of the house, albeit the audience could not be called a poor one, and it was significant that a considerable number of musicians were among the listeners. Indeed it is a long time since I have seen so many gentlemen with bulging brows, long hair and gold spectacles together. It was announced that the chorus would number 350, but a fair, careful estimate would put it at a hundred less than that. As to numbers, however, the Oratorio Society of New York can tell just as big a yarn as our Choral Society.

Mr. Claassen has a better grip on the society than I had expected to find. He knows that he is dealing with a big body and a big subject, and he goes at his work in no gingerly manner. When he has drilled the society for a few months longer a still better effect may be looked for. He has not yet succeeded in educing the whole volume of tone that the singers can give, but he has done what few leaders can do, if you have noticed it, and that is he has kept them on the key and held them to the time. He has discovered a little trick that is worth every leader's knowing: play your accompaniments with an almost staccato touch, where such treatment is possible. Try it next Sunday, you organists, and see what you get. When your congregation is drooping through "Meer" or "Greenland's Icy Mountains," or some of those things, just put on a stop or two extra and fling the accompaniment off, not with increased rapidity, for that would shock the deacons, but with a crisp touch and lift your fingers after every chord. You will find that the singers notice the little spot of silence that is made by the raising of the fingers and will hurry to get to the next note on time.

Mr. Claassen took his tempo in nearly every number at an almost daring rate, and he made the singers stay by him. He had a band of about thirty men, musicians that we have heard under Thomas and Seidl, and they gave a pretty reliable accompaniment. In his determination to secure variety as well as promptness Mr. Claassen came near exaggeration in a few instances, as in "For unto us a Child is born," where he employed a pianissimo to render the shout of "Wonderful Counselor!" more thrilling and magnetic. The audience was impressed by the effect. On the whole it was a satisfactory performance. The soloists were Miss Effie Stewart, a young soprano with a strong, weedy voice, capital material for some trainer of the future to work upon; Mrs. Carl Alves, who was, as ever, full toned, solid and reliable; Mr. David G. Henderson, tenor with a tremolo, and Mr. Ericsson Bushnell, bass, he of the majestic chest, the Doric spine and the sound low notes and unsteady upper ones. The organ was played by Mr. Carl Figue. At its next concert, on February 20, the Choral Society will sing for the first time in America "King Rother," a romantic cantata by Josef Krug-Waldsee.

This week we have De Wolf Hopper, Lillian Russell and the Mendelssohn Glee Club, and next week Mr. Seidl will play things for us that we have not heard before in Brooklyn.

Watkin Mills.—Watkin Mills has had great success in Toronto and London, Ont. Last Monday he filled a return engagement in London, and will sing in Kingston, Ottawa and Montreal. The following is from the Toronto "Empire" December 14:

Mr. Mills, the well-known English baritone, was facile princeps of the quartet, and gave a splendid interpretation of the bass solo music. His singing of "Why do the nations" and "The trumpet shall sound" was received by the audience with the greatest enthusiasm. In fact his rendering of "Why do the nations" aroused a veritable ovation for him, and the audience would not be content until he had twice repeated it. Mr. Torrington, out of deference to the fame of the visitor, his first appearance in America, and to the wishes of the audience, relaxed his usual strictness in regard to encores for the time. Mr. Mills' voice is of magnificent resonance and sweetness, and wonderfully clear and true. There were many critics last night who in their enthusiasm thought they were listening to even a greater than Santley.

NOTICE.

New subscribers to insure prompt delivery of THE MUSICAL COURIER should remit the amount of their subscription with the order.

Miss Louise Gerard—Soprano.

MISS LOUISE GERARD, whose picture is printed on the first page of this issue of THE MUSICAL COURIER, first became prominent as a child violinist. She was but eight years of age when she attracted the attention of the public with her violin, and the prints of a dozen years ago contained frequent expressions of admiration for the talent of the little girl, who indicated in no way save by the tiny torch-like points in her large eyes the power, the maturity of thought necessary to comprehend fully the music that she played.

Since she has become well known as a soprano the result of her violin study still is evident in intonation and phrasing. Moreover, it is undoubtedly her early experiences upon the concert stage that enable her to appear now with an utter absence of the affectations and stupid mannerisms that so mar the performances of many famous people. She sings the quaint little English ballads as a girl might sing in the garden; not as if she knew she was an accomplished soprano, alone in a blaze of yellow light, with a multitude of eyes upon her. It is the finesse of experienced wisdom in a girl of twenty-two.

Miss Gerard has had opportunity for making a reputation in the musical capitals of Europe; her voice has easily gained for her a conquest enviably complete and final. Upon her first trip to London the journals of the city were astonished out of their lassitude and ceased to wear a bored air. They cried in chorus of the sweetness of her voice and of the excellence of her concerts. One newspaper enthusiastically advised British artists that they might to great advantage copy her method, informing them in a frank way that they had much to learn from her.

In the meantime the concerts at St. James' Hall were well crowded by the critical people of London. The fact that the American colony appeared in force is a great proof that London was charmed with her, since the American colony are usually fearful of disclosing their patriotism until after they learn the attitude of the fashionable set. She returned to America from this first trip with a memory of the applause of London, and with the great prestige that a success across the sea gives to an American singer. Afterward in London she has been always assured of that profound attention that was granted her by the most intelligently critical part of London upon her first journey.

Later, in Paris, she was received with acclaim by the artistic French public. The Parisians crowded the fashionable drawing rooms to hear her sing. The American colony, which in Paris is a free agent and quite different from the American colony in London, welcomed her loudly. "Galignani's Messenger" said, in its review of her first recital: "Miss Gerard is the possessor of a pure soprano voice of excellent quality. * * * She was warmly applauded for her artistic rendering of Scotch and English ballads. Santuzza's aria, from 'Cavalleria Rusticana,' was delivered with great dramatic power." Each Paris paper was obliged to conclude its review with a list of titled people and representative musicians who were in the audience. Less conservative journals than the "Messenger" caused intensely laudatory reviews to be written.

Miss Gerard has made a name for herself as a writer on both social and musical subjects. A recent article from her pen, summing up all that is possible in musical interpretation under eleven philosophical rules, has been copied and indorsed by the leading musical papers of both Europe and America.

The dramatic quality is particularly strong in Miss Gerard's singing. She is careful of the meaning of those curious little cries of love, grief, war, which grow upon the hillside of Scotland and in the meadows of England. She understands that they are not merely clever collections of notes to be faultlessly sung, but that they have a significance, a meaning that is as wide as the world, as universal as love, grief, war; that these songs, so often called "simple," are as simple as the human heart and no more. Hence she sings them with an intelligent comprehension. It is because of such interpretations that one is able to discern between the artist and the machinist.

The training which she has given her voice allows her to sing with no apparent effort, and the tale of the composer's reverie comes to the ear clear and pure as silver. The New York "Herald" recently described Miss Gerard as "one of the most charming and popular women prominent in artistic circles. Her exquisite voice would win her admiration everywhere, but added to this she possesses a cultured, lovely personality."

A Prize Winner.—Organist John Hyatt Brewer, of the Lafayette Avenue Presbyterian Church, in Brooklyn, has received the \$300 prize offered by the League of Loyal Citizens for the best music to the anti-consolidation song, "Up With the Flag." The league will have the song and music published and distributed broadcast.

Music in Philadelphia.

WILLIAM PENN, with his keen Quaker ear alive to the pleasures of the forbidden sounds of music, must have wished Saturday night that the building committee had not placed him so he could not look toward the Academy of Music. He could hear the sounds, but he could not look into the windows of the Academy and see that the full toned, full blooded Symphony concert was given by a band of Philadelphia amateur musical enthusiasts. I sympathized with Penn, but it could not be helped. But after the concert was over he could see a number of these musicians wending their way homeward flushed with pleasure at their brilliant success. For it is from all over Philadelphia, from Germantown to the "Neck," from the Delaware to the Schuylkill and beyond, that these musicians come.

The active members of the Philadelphia Symphony Society are amateurs. Quartets, quintets and sextets from every section of the city have enlisted under the banner of William W. Gilchrist, and in obedience to his magnetic baton have made music of which we are proud, and the possibilities for the future are without limit. A large fashionable and critical audience was delighted. Brilliant promise in a young and growing organization is somehow or other quite as satisfactory as the perfected performance of a settled professional orchestra. The Symphony was given a fine reading by Mr. Gilchrist, the suite for strings was rendered with spirit and authority, Miss French sang charmingly her numbers and altogether it was a notable occasion.

There were many points of surprising excellence and the few drawbacks and rough places were excusable on the score of youth of organization and the almost utter impossibility of getting a large enough force on the wind instruments in a society of amateurs. Too much credit cannot be given to Mr. Gilchrist, who has accomplished so much. The program was:

- Symphony No. 5, "Lenore" Raff
- Part I.—The Joy of Love.
- Allegro.
- Andante quasi Larghetto.
- Part II.—Separation.
- March Tempo.
- Part III.—Reunion in Death.
- Introduction and Ballade.
- Allegro.
- "Shadow Song," from "Dinorah" Meyerbeer
- Miss Myrta French.
- Serenade (No. 2) for string orchestra Volkmann
- Allegro moderato.
- Molto vivace.
- Waltz—Allegretto moderato.
- March—Allegro moderato.
- Songs—
- Gavot from "Manon" Massenet
- "Happy Days" (violin obligato, Dr. Keffer) Streliski
- Miss Myrta French.
- "A Midsummer Night's Dream" Mendelssohn
- Overture.
- Scherzo.
- Notturmo.
- Wedding march.

The following are the active members of the Symphony Society:

- First Violins—E. I. Keffer, H. Rattay, H. Greims, O. F. Rolier, R. T. Sterling, T. A. Langstroth, D. Nowinski, H. G. Martin, S. W. Simpson, W. G. Bradner, H. Meyer, D. Dubinsky, Robert Oglesby, J. Falk, M. Sherbow.
- Second Violins—M. B. Feldman, J. H. Michener, Jr., G. W. Steube, F. H. Jarden, H. Kurtz, E. H. Hawley, H. McCanna, H. A. Castle, James Ailsopp, Samuel Oglesby, E. H. Christ, E. B. Hoffman, Frank H. Mustard, Wm. Cutler, Jr., H. Wagonseller.
- Violas—Chas. A. Braun, Carl Schulte, C. W. Yerger, Fred. Thibault, Richard H. Caley, J. P. Erwin, Ferd. Phillip.
- Cellos—F. R. Abbott, Jos. Schulte, B. A. Austin, A. P. Seabrook, W. A. Hawley, F. D. Cromwell.
- Basses—Chas. Müller, Charles W. Kirk, Philip H. Goepp, J. McG. Mitcheson.
- Flutes—F. B. Downs, Mark Bradner.
- Clarinets—George A. Abel, F. D. Hain.
- Oboes—Chas. G. Michener, Benj. Sharp.
- Bassoons—Chas. Porter, Jr., G. Müller.
- Horns—L. A. Austin, J. Ross Corbin, A. H. Thomas.
- Trumpets—R. P. De Silver, A. Kurtz, J. R. Sypher.
- Trombones—P. S. Schaeffer, C. H. Kropf, James H. Hutchinson, C. K. Keller.
- Tympani—Mr. Walter Stobbe.
- Drums and Triangle—W. J. Berry.

The principal object of the Symphony Society is to give opportunity and encouragement to students, as well as music lovers, in the study of the higher forms of orchestral compositions. The only qualification necessary for active membership is ability to read and execute fairly well, coupled with a desire to constantly improve by hard individual practice.

Any one desiring to support this work can become an associate member. The dues for associate membership are five dollars per season.

Associate members receive three tickets for each of the two concerts to be given at the Academy of Music, and also have the privilege of attending all rehearsals at the society's rooms, northwest corner Broad and Pine streets.

Applications for associate membership can be made to Mr. Frederic Thibault, secretary, or to any member of the orchestra.

Mr. Philip H. Goepp, a member of the society, one of

our sturdiest laborers in the field of music and a writer of much ability upon musical subjects, hands me the following beautiful commentary upon the Symphony "Lenore":

One of the greatest flowers of the species "program music"—so ingeniously misunderstood—the "Lenore" Symphony needs, for intelligent enjoyment, a knowledge of the romantic legend of Buerger's poem and of the divisions of the composer's plan.

But "program music" is like dangerous medicine. There ought always to be an accompanying warning, much like Beethoven's in the "Pastoral Symphony"—"rather an expression of feeling than a painting." So to the "Lenore" listener we would say: Don't find the literal touches of the ghostly ride of the bride and spectral groom. Don't find the

Tramp! tramp! along the land they rode,
Splash! splash! along the sea.

Nor seek the "coffin'd quest," bidden to swell the nuptial song—
when "the shrouded corpse arose."

[And hurry! hurry! all the train
The thundering steed pursues—
nor where the felon

Swings 'mid whistling rain,—
The wasted form descends—
The wild career attends.

Nothing is clearer than the composer's intention: to express the feelings kindled in the story in the free manner proper to the tonal art, unhampered by the detail of narrative. The simplest way to enjoy the symphony is to read Buerger's poem, or Scott's marvelous version; then to resign oneself untrammelled to the musical treatment.

Three of the four movements are mere prelude to the story of the poem. But they are far the most important part of the symphony. The lovers' early happiness shines in the opening theme, bubbling with joy, breaking into the placid pure delight of the answering melody. The shadow of a sigh in the strings is hushed by a laugh in the wood.

Thus passes the opening allegro, while the andante seems but a more complete deepening of a perfect content.

Separation comes first restrained by a patriotic, warlike mood. Nothing tokens sadness, unless it be the grave cast of the whole march. But suddenly out of the close ranks the spirit breaks into tumultuous rebellion, from which, after a sombre calm, it rejoins the war march.

While hitherto all is of the clearest the finale is, by the nature of its text, restless, undefined, uncertain. There is no distinct melody or thought, save reminiscences of former ones, and these are all distorted into a hopeless wail. The wild pace of the basses knows no rest until, at last,

Her soul is from her body reft;
Her spirit be forgiven;

the soothing chorale ends the poem.

It is, perhaps, just to say that other interpretations have been current and even dominant. Many insist on finding in the third movement an approach of the army; in the agitato a duet of the lovers (in the violin and 'cello), Lenore pleading, Wilhelm resisting and finally joining the soldiers.

It must be admitted that the temptation is of the strongest in the last movement to find the events of the ride, funeral and nuptial, in one. Nor is it well to cling blindly even to the best theory. At times it seems most clear to hear the whole story from the moment when "Lenore," despairing of her lover's return from the war

—slowly on the winding stair
A heavy footstep sounded;

how he bids her ride with him

O'er stock and stile, a hundred miles—
Before the matin bells,

then the events of the furious ride, as the spectral guests join the uptial throng, until

Sudden at an open grave
He checks the wondrous course.

The falling gauntlet quits the rein,
Down drops the casque of steel,
The cuirass leaves his shrinking side,
The spur his gory heel.

The eyes desert the naked skull,
The mould'ring flesh the bone,
Lenore's lily arms entwine
A ghastly skeleton.

The furious barb snorts fire and foam
And, with a fearful bound,
Dissolves at once in empty air
And leaves her on the ground.

The strongest reason for the descriptive interpretation lies in the whole cast of the finale; the reckless, ruthless discord of shrieking wood and clanging brass. In lieu of a musical reason it does seem natural to turn to a dramatic one.

The truth is that in a special subject like "Lenore," with its rapid chase of startling events, the line must be narrow between objective description and subjective utterance. Raff may have crossed it in momentary violence to artistic possibilities. When feeling is thus at the mercy of legend, emotional expression must bear strong resemblance to actual description; it will be a kind of negative of the picture.

But where it is possible to choose between two interpretations, the true lover of music will choose the one which lies within the natural sphere of the art.

Bernhard Stavenhagen made his Philadelphia debut last Monday evening. Someone has aptly said that souls that have been racked by grief—men like Friedheim, who have supped sorrow to the bitter dregs—give forth the finest music. True; and Bernhard Stavenhagen must have felt his first great grief and suffered his first real sorrow upon reading the notices of the New York critics upon his performances of the previous week, for the fact is he came over here and played uncommonly well.

But this opinion is the result of giving Stavenhagen the benefit of reasonable doubt. If the piano he used was a good one then he has the worst touch and tone I ever heard. If he has the good qualities upon which his great reputation is said to have been founded, then it was the worst piano ever used by a great artist to convey his musical thoughts to a critical audience. The program said it was a Knabe. To be charitable, I don't believe it. However, as the evening wore on, one's ears became accustomed to the harshness of sound, and Stavenhagen kept

growing and growing until at the conclusion of the rhapsody which he played as an encore to his third set of soli he received an ovation.

Relatively speaking, it was a masterly performance. The "Papillons" of Schumann was well read, but it was a little singular to hear Stavenhagen, usually so distressingly accurate in tempo, retard the fifth and sixth strokes of the clock. The Chopin selections? Well, that was not a Chopin piano. The Liszt numbers were comparatively well done. "Isolde's Liebestod" in its rendition found the first great favor with the audience. But this piece is an intellectual as well as a digital tour de force. It needs unity of soul, but a man should have four hands and a good piano, with two keyboards, to do it justice.

It is in justice to the manufacturer, whoever he may be, to Mr. Stavenhagen and to myself that I mention this instrument. It is a strange misfortune that we are expected to listen to, or that a great player must play upon, a piano which is not up to every requirement. Imagine Mr. Ysaye laying aside his beautiful violin in order to play upon a seven dollar fiddle, simple because the manufacturers of it were backing him in order to advertise their "fine line of seven dollar fiddles." America is credited with having the Stradivarius of piano manufacturers. Artists should use one of his finest examples without fear, favor or reward. It is also true that many artists have dulled their ears acquiring finger dexterity and sometimes pick an instrument upon which to exploit so-called technique at the expense of real technique, in other words "pure music."

Gerardy scored his usual great success. THE MUSICAL COURIER has almost exhausted the nice things to say of this lad. I have devoted space to Stavenhagen and the piano. I might go farther and tell how much and how often the piano spoiled the tone of the 'cello. There could be no sympathy between these two sets of sounds. I would have paid an extra fare to have had an orchestral accompaniment or a quartet accompaniment, or none at all. But Stavenhagen will yet surprise America.

Sousa has been with us again. Three concerts last Friday and Saturday. He was assisted by that charming dramatic soprano, Francesca Guthrie-Moyer. What a splendid dramatic singer is this truly great artist! I learned this not in Philadelphia, however, at the band concerts, but down at Worcester last fall when she sang in the magnificent closing scene of the first act of "Die Walküre," with Herr Schott. Here she did a whole lot of trills and Italian "fol-de-rol" which the clarinet could do better and not half try. I hope she will not follow in the footsteps of so many others, that is, use up her beautiful voice doing that same "fol-de-rol" and then when it is gone turn to music drama and every one will say again: "There is no vocal music in Wagner."

Sousa does Wagner uncommonly well for a wind band. He is a missionary. For it does my heart good to see how a mixed audience warms up under good honest music.

Speaking of mixed audiences reminds me. Why not mix the programs just a little? If the people who go to hear Sousa like to hear Wagner, why would not the people who go to hear Paur and Damrosch like to hear a Strauss waltz once in a while?

The third private meeting of the Manuscript Music Society in its fourth season was held on Wednesday evening last at the hall of the society. This was the program:

Quartet for piano and strings.....Michael H. Cross
Messrs. C. W. Jarvis, Wm. Stoll, R. Schmidt and R. Hennig.
Three numbers from cantata "The Pilgrims".....Albert W. Borst
Quartet and chorus, "The Sepulchre."
Chorus, "Thy Faith Annoys Me."
Quintet and chorus, "Christiana's Conversion."
Miss M. F. Stagg, Miss Corinne B. Wiest, Miss Julia Plantholtz, Miss M. Arthur, Miss F. Keim, M. Wm. J. Jeffrey, Dr. G. Conquest
Anthony, Mr. E. M. Zimmermann and small chorus.
Rhapsodie, quintet for strings.....Frank G. Cauffman
Messrs. Wm. Stoll, Dr. E. I. Keffer, M. Cross, R. Schmidt and L. Trein.
"Poor Peter".....Richard Zeckwer
Three songs with accompaniment of piano, violin and violoncello.
Miss Marie Buedinger.
Duet for violin and piano.....Wm. Stobbe
"Second Nocturne."
"Album."

Messrs. Wm. Stobbe and A. W. Borst.
Trio for piano, violin and violoncello.....Camille W. Zeckwer
Messrs. C. W. Zeckwer, D. Norwinski and L. Trein.

This program is a fairly representative list of the monthly output of works from the composers' class of this splendid society. It is not to be expected that the works will all be of the highest permanent value, but they are cast in a serious, studious mold, having in view the highest musical standard. If not more than one work of genuine interest and strength endures criticism at each monthly meeting the society may congratulate itself upon having fulfilled its mission. The most prominent works at this meeting were, in point of mastery of art and originality of thought, the rhapsody for string quintet of Cauffman and the trio by Camille Zeckwer for piano, violin and 'cello. The former was cast in a truly romantic mood. The union of the intended feeling with the means used was most happy.

It was a striking surprise to note the success with which one little quintet of strings produced such marked effects.

It was, in fact, the refined essence of a string orchestra. The whole rhapsody, in its instrumentation and development, was full of warm feeling and in its conception poetic. Mr. Cauffman shows his good taste and musical acumen by proclaiming himself in this beautiful work a pronounced and at all times intelligent disciple of Wagner. The trio for strings showed remarkable vigor and versatility of melodic invention and facility of development. For one who, at the age of twenty, could write such a trio there must, with due progress and experience, be a fine future in store. It would require more than one hearing to put a proper estimate on the very ambitious quartet of Mr. Cross. The composer shows an almost unique knowledge of instrumental effects, particularly for piano in connection with strings. There is much beauty in much of it and it will stand frequent hearing. Space does not permit anything like a complete notice of the concert.

The other works were grateful and valuable, and the performance of all was in the hands of capable artists and all members of the players' class in the society. When it is considered that a similar list of new compositions is presented every month from October to May, and that this has been progressing since the spring of 1892 without signs of exhaustion, it must be clear what a power the society is exerting in the stimulating and encouragement of musical creative work.

The Sutro Sisters in Baltimore.

THE first appearance of the talented sisters, Rose and Otilie Sutro, in Baltimore, Tuesday, December 18, was the most conspicuous event this winter in that city. We cannot do better than to quote from the Baltimore papers:

The program last night was interesting and well arranged, opening with the Mozart sonata in D major. Although Mozart wrote many piano sonatas, this is the only one composed for two pianos. It is in the conventional three movements of the classical school, of which the first is the best. The whole sonata was played by the Misses Sutro with an intelligence and simplicity which showed their complete sympathy with the classic as well as the modern school of piano playing.

Their second number was the Andante from Brahms' sonata, op. 34, which the composer arranged for two pianos from his superb quintet for piano and strings. It is one of the most attractive of his works and received a very musical interpretation. The Rondo, op. 73, is Chopin's only work for two pianos, and is a very showy composition, requiring much manual dexterity, but its demands had no terrors for the Misses Sutro, who played it with great ease and certainty.

Reinecke's "Impromptu," on a theme from Schumann's "Manfred," was next given, and was followed by Heller's fourth "Tarantelle," a regular salon piece, graceful and brilliant and played in a very rapid tempo with real virtuosity. An encore was demanded, and they complied with Duvernoy's "Feu Roulant," a piece in the same style and as charmingly played.

The program was brought to a close by Saint-Saëns' clever variations on the trio of the minuet from Beethoven's E flat major sonata. The theme is announced after an introduction of eighteen measures, when it is divided ingeniously between the two pianos. It is a favorite composition for duo players, being extremely grateful to both soloists, and has been played by all great duetists, including Rosenthal and Joseffy. The young artists last evening played it, as they did everything else, with a precision and unity which is indeed remarkable.

As ensemble players they show themselves possessed of good judgment as well as of usefulness, for they bring thereby the distinct charm of novelty to piano playing, and instead of inquiring, "What is worse than one piano?" we say, "What is better than one piano?" to which the answer is, "Two pianos, played as the Sutro sisters do."

Their ensemble work is well nigh perfect in its unity of thought and expression, and is perhaps impossible except to pianists who have always been together, as these two. They are very fortunate in being sisters, for all ensembleists have not that advantage. They know each other, as their playing proves, and a complete oneness is the result. It would be a pleasure to hear them in solo, for they are both finished pianists, possessed of lovely touches and clear, neat techniques.—Baltimore "American."

Seated at two concert grand pianos facing each other, the sisters, dressed exactly alike in graceful gowns of silk, made an interesting study which proved to be strongly suggestive of their musical work. Miss Rose, the elder, is tall and slender, carrying herself erect and showing in her face suggestions of self reliance and strength. Miss Otilie, small and more timid in manner, has a face equally attractive, though of a different character, and suggestive of a sensitive and dreamy nature. These interesting suggestions were carried out in their playing, for Miss Rose's touch was decisive, brilliant and crisp and Miss Otilie's was dainty and delicate.

With such marked difference of style their perfect ensemble was the more remarkable. While each merged her individuality into that of the other as much as the subduing of self was required in two piano playing, each yet maintaining her individuality throughout the interpretations, and thereby gave them an interest that no merely mechanical rendering could have had, no matter how faultless the tempo. Each truly formed the complement to the other. There was the perfect understanding of long and intelligent association, resulting in the attainment of a success in an ensemble performance which is unlike any heard heretofore in Baltimore.

In detail their work is worthy of high praise. Their touch is pure and exquisite, their style is artistic, their phrasing careful and intelligent. Their delicate shading and perfect rendering of the scores made the two instruments seem like one at those times when the passages moved together, while on the other hand there was no confusion of the parts when the instruments were thrown in contrast. The general impression that the ensemble made was of a dainty and pure tone.

The sisters have remarkable memories and presented a long program, which is one of many at their command, without the aid of the scores. Their numbers included several compositions never heard before in Baltimore, and, indeed, seldom heard now at all on the concert stage. Audiences thus owe another debt of gratitude to the two pianists for the revival of compositions which are well worthy of being brought to light.—Baltimore "Sun."



Paul Beebe.—Paul Beebe, from Jackson, Mich, is a new promising violoncellist, a pupil of Victor Herbert.

Zippora Monteith.—Mme. Zippora Monteith, who sang at New Haven, on December 18, in the "Messiah," had great success and received high compliments from Mme. Nordica on her beautiful voice and delivery of "Rejoice Greatly."

Georg Krueger.—Georg Krueger, the pianist, who is now with the Cincinnati Conservatory of Music, of which Clara Baur is directress, appeared recently for the first time in a public concert in that city, making a fine impression.

Amy Fay.—We quote from the "Providence Journal" of December 13:

A large audience attended the session, at which Miss Amy Fay, of New York, widely known as pianist and teacher, appeared. The "conversation" was simply a piano recital, each number being preceded by brief remarks, biographical, descriptive and anecdotal, delivered in an informal and conversational way. Miss Fay's program covered a wide range of composers and styles, and her interpretations displayed the artistic conception and finished performance which were to be expected from a pianist of such reputation and experience. The entertainment was no doubt instructive to many and enjoyable to all. The program was given in the following order:

Grand sonata, C major, op. 53.....Beethoven
Allegro con brio.
Adagio molto.
Rondo.
Nocturne, G minor, op. 15, No. 3.....Chopin
Allegro Vivace, op. 51.....Paderewski
Nocturne.....Paderewski
"Maerchen" (fairy story).....Raff
"Guomenreigen" (elfin dance).....Liszt
Fantasie, op. 17.....Schumann
Last two movements.
"Rigoletto," transcription.....Verdi-Liszt.

On the following day Miss Fay repeated the program at the Convent of St. Xavier, Providence.

Scharwenka Conservatory Concert.—Last Wednesday the Scharwenka Conservatory of Music, under the management of Emil Gramm, gave another enjoyable students' concert. The program which follows was executed by the pupils of the Conservatory, with a good deal of understanding, showing progress:

Piano, polonaise.....Chopin
Miss Rachael Nordlinger.
Violin—
Air.....Bach-Wilhelmj
"Kuyawiak".....Wieniawski
Mr. V. A. Blank.
Songs—
"Florian's Song".....B. Godard
"Indian Love Song".....R. de Koven
Miss Flora Scott.
Piano, polonaise, op. 11.....Moszkowski
Miss M. H. E. Woodruff.
Song, "Fear not ye, Oh Israel".....D. Buck
Mrs. Anita Riette Simmons.
Piano, "Liebestraum".....Liszt
Miss Anna Ivers.
Violin, scene de ballet.....De Beriot
Mr. C. Mattmann.
Piano, nocturne.....Chopin
Mr. M. Sulzberger.
Aria, from "Mignon".....Thomas
Miss Anita Riette Simmons.
Piano—
Spanish serenade.....X. Scharwenka
Rondo.....Weber
Master Arthur Hochman.

Edward Baxter Perry.—Edward Baxter Perry returned to Boston last Saturday from a concert trip of forty-four dates in the Middle and Western States. He will remain in Boston through the holidays, and will start early in January on a two months' trip through the South, in the interests of Mason & Hamlin.

Thokla Burmeister.—At the School of Music, Galloway College, Searcy, Ark., Miss Burmeister, her pupils and Mrs. Marguerite Carter, soprano, gave an interesting concert Monday, December 17. Of her pupils Jamie Greening, Roberta Friend, Mollie Bland, Med. Bates, Fannie Jones, Anna Laird, Nan Butler, C. Gordon, Etta Carter, Mae Crosby, Alice Slaughter, Mary McRae, Pattie Dye, Stella Strain, Lizzie Lee, Carry Arnold, Maggie Rice and Mrs. Carter were prominent. The program was devoted entirely to compositions by Grieg.

The Funeral of Rubinstein.—The remains of Anton Rubinstein were conveyed, November 27, from Peterhof to St. Petersburg, and were taken to the Trinity Church, where they lay publicly in state until the next day. The coffin was followed by representatives of numerous musical

societies, and all along the route from the Baltic terminus to the church crowds waited to witness the funeral procession. The funeral services were held at the Newsky Church at noon.

The Pennsylvania College of Women.—The directors of this college gave a concert at Pittsburg December 18. The principals were Edith Batchelor, soprano; John A. Strouss, baritone; J. H. Gittings, piano; V. Papenbrock, violin, and F. Burckhart, violoncello. The program opened with a trio in G major by Haydn, for violin, violoncello and piano, and ended with Mendelssohn's trio, D minor, both performed by Papenbrock, Burckhart and Gittings. The solo numbers were as follows:

"Sunset".....D. Buck
John A. Strouss.
"On the Sea".....Ad. M. Foester
Waltz, A flat.....Chopin
J. H. Gittings.
Air and gavot.....Bach
Fritz Burckhart.
"My Love will come to-day".....R. de Koven
Edith Batchelor.
"Faust" Fantasie.....Sarasate
Valdemar Papenbrock.
"The Mighty Deep".....Jude
John A. Strouss.
Ballade, G minor.....Grieg
J. H. Gittings.
"Thine eyes so blue and tender" (with violin obligato).....Lassen
Edith Batchelor.

Mrs. Bella Thomas-Nichols.—Mrs. Bella Thomas-Nichols, mezzo soprano and prominent as a vocal teacher for those who wish to prepare for concert, oratorio or opera, has her studio in the "Mystic," at 123 West Thirty-ninth street.

Unprecedented Sales.—The sale of tickets for the annual Christmas performance of "The Messiah" next Saturday night is said to be unprecedented. Beginning Monday morning last, the lobby of the hall was crowded with double rows of ticket purchasers, and the complement of seats has since been exhausted. The prospects are in evidence for one of the largest concert audiences in the history of Carnegie Music Hall.

Miss Nina Picton.—Miss Nina Picton recently composed a song, entitled "The Land Where I Was Born." Miss Picton is a New Yorker, at present completing her musical education in London, and the above is one of several of her compositions which have received favorable comment from musicians.

Carnegie Hall Management.—The board of directors of the Music Hall Company, of New York, at a conference held Monday morning appointed Mr. Charles H. Sheldon to fill the position of manager, to act under the direction of the board and on behalf of Mr. William S. Hawk, who was recently selected to fill the office of president, vice Mr. Morris Reno, resigned.

Mr. Sheldon is a resident of New York and conducts business in Connecticut. He is not familiar with amusement matters from a managerial standpoint, but is versed in every detail of general business, and in this respect his fitness for his new position is expected to be proven. He will make his headquarters at the office of Carnegie Music Hall.

Mr. Sheldon is about fifty years of age and holds the unanimous esteem of the members of the Board. He is known in the circles of music as a generous patron and promoter of the art.

The Sobrinos.—Carlos Sobrino, the well-known pianist, and his wife, the excellent soprano, recently appeared at a musicale in Chicago and a concert at Omaha, Neb., with great success.

Ysaye.—Ysaye's first recital will be given at Carnegie Music Hall Tuesday afternoon, January 8. He will be assisted by Miss Theodora Pfaffin, soprano, and M. Aime Lacharme, pianist. Ysaye will play an entirely new program, including several selections of his own composition.

Sigmund Kaschoska.—Friends of Prof. Sigmund Kaschoska have, as THE MUSICAL COURIER of last week said would be the case, removed him from the Blackwell's Island insane institution and have placed him under proper medical treatment in a private asylum. Hopes of his speedy recovery are entertained.

Bruno Oscar Klein.—Another New York composer has met with appreciation and good fortune in Germany. It is Mr. Bruno Oscar Klein, whose opera, "Kenilworth," has been published by Hofmeister, in Leipzig, and accepted for performance by Director Pollini, of the Hamburg Stadt Theatre. Mme. Klafsky, a fine dramatic singer, will "create" the part of "Amy Robsart." The book of "Kenilworth," based on Scott's novel, was written by Wilhelm Müller, a well-known German school principal, litterateur and dramatist, of this city.—New York "Tribune."

Max Treumann.—Max Treumann and his pupils gave a concert in the German Lutheran Church, New Haven, December 20. The most prominent on the program were Mrs. N. R. Haesche, Miss Jennie Thompson and Max Treumann. The New Haven "News" says that Mrs. Haesche sings with a sweet roundness of tone and faultless enunciation; that Mr. Treumann was in splendid

voice; that his interpretation of German Lieder was beyond criticism, and his work but affirmed the reputation given him by the leading masters.

Mary Louise Clary.—Miss Clary, the contralto, has just returned from a very successful Western tour, singing in "The Messiah." Owing to a severe cold she was compelled to cancel several engagements. Newspapers in several cities speak of the audiences causing her to acknowledge applause three or four times for solos and even compelling a repetition. She has closed additional dates for several concerts and performances of "Samson and Delilah."

S. G. Pratt's "America."—Mr. S. G. Pratt's new allegory, "America, or Four Centuries in Music, Picture and Song," is soon to be produced again at Chickering Hall. Three performances will be given Friday and Saturday evenings and Saturday matinee, January 25 and 26.

The Seidl Orchestra, Ebert Military Band, a vocal quartette and a stereopticon will co-operate under Mr. Pratt's personal direction. The first two performances will be given for the benefit of the hospital of the New York Medical College and Hospital for Women. At the Saturday evening performance the young students of Packard Institute will make up a party of 500 to attend.

WANTED.—An organist. Salary small. Address with references, Very Rev. J. Frioli, Cathedral, Richmond, Va.

Mary Louise Clary.

[SPECIAL TELEGRAM TO THE MUSICAL COURIER.]

BOSTON, Mass., December 24.—Miss Mary Louise Clary made a most favorable impression here last evening as contralto in "The Messiah" with the Händel and Haydn Society. This is the more creditable to her since I have learned that she was compelled to cancel dates for two or three days prior to yesterday on account of a severe cold.

The Boston "Globe" says: "She has a very deep voice, lacking in flexibility slightly, but resonant and sweet. She is entitled to high praise for her performance, and particularly so for the alto solo, which was very finely phrased and delivered." The "Herald" says: "She has a good voice, of remarkable quality. Her intonation is excellent."

GEORGE H. NEWTON.

A Montreal Conservatory of Music.

THE question of higher musical education is engaging serious attention in Montreal, and has taken the form of a proposition emanating from Mr. Joseph Gould—well known as a leader in local musical circles, although not a professional musician—to establish the "Mount Royal Conservatory of Music."

Why some such step has been so long deferred seems singular to those knowing Montreal for what it is: a city of large and ever increasing population, with many residents of great wealth who contribute endowments liberally to universities and other public enterprises, and with a reputation of a really high character for musical performance.

French Canadians constitute probably 75 per cent. of Montreal's population, but that is essentially a musical element, and it is to be supposed that an institution favoring in effect the famous Paris Conservatoire will at once enlist their sympathy and support.

The prospectus of the proposed Mount Royal Conservatory provides for virtually every department of practical and theoretical music, as well as elocution and several foreign languages.

The best of Montreal's resident musicians have signified their willingness to co-operate and join the staff, and in addition it is proposed to engage specialists of repute from abroad for the several departments of instruction.

The entire scheme is conventional, in that, save for subsidy by Government, it resembles many of the best foreign schools of music. If the wealthy people of Montreal give the loyal support to the institution which is expected of them there is no reason why a conservatory of international fame should not be established. To round its equipment—in the eyes of Canadians—it will require to have affiliation with one of the greater universities for the purpose of securing degrees of Mus. Bac. and Mus. Doc. That should be an easy matter. However, perhaps the promoters will seek degree conferring powers from the Government, which would be better still.

Frieda Simonson.

FRIEDA SIMONSON, the phenomenal child pianist, left Hamburg last week with her mother on the Scandia, and is due here about January 4. She will concertize in conjunction with Juanito Manen, the remarkable boy violinist, both being under the management of the Margulies Concert Bureau, which has arranged the first performance for January 15 with the Damrosch Orchestra at Carnegie Music Hall.

The Simonson child was originally engaged and announced by Marcus Mayer, who, we learn, is now sued by the mother or the child's representatives for breach of contract.



As the annual credentials to Correspondents expire on the 31st of December, 1894, all Correspondents will please return their cards on or before that date, and receive new Cards for the year 1895.

Particular attention is asked to this request, as no letters will be published next year from those holding credentials for 1894 unless the renewal is made.

ALBANY.

ALBANY, N. Y., December 20, 1894.

THE first concert of the Albany Musical Association was given last night at Harmanus Bleecker Hall. Mr. Claude Holding, son of Mr. William J. Holding, the violinist, of this city, was the violin soloist, and Miss Charlotte Maconda was the soprano.

The chorus works consisted of excerpts from Parker's "Hora Novissima" and chorales from "The Passion of Our Lord" (a capella), by J. S. Bach and the "Hallelujah" chorus from "The Messiah." A male quartet consisting of Mr. F. E. Wadhams, Mr. Edwin Parkhurst, Mr. James Finlayson and Mr. J. L. Laing sang Nessler's "Ave Maria" and "When the Dewdrops Fall," by Spicker, very acceptably with chorus. A mixed quartet consisting of Miss Vernelia May Gilmore, soprano; Miss Janet Van Duzer, contralto; Mr. James Finlayson, tenor, and Mr. Edwin Parkhurst sang the "Tu Sine Lettore," from "Hora Novissima" well.

Miss Charlotte Maconda made a hit. Her singing was fine. In the polonaise from "Mignon" her runs and cadenzas were excellent, each note standing out clear and distinct. Her second number was the valse from "Romeo and Juliette," which was well sung.

The appearance of Mr. Holding was awaited with interest. He has been taking lessons of Mr. Richard Arnold, of New York, and was well received. His first number was the largo from Bruch concerto No. 1. His tone was good and heavy, and he played with expression. For his second number he selected polonaise I by Wieniawski. This he performed excellently, his harmonics, arpeggios and double notes being perfect. A little more dash would add wonderfully to his playing.

The chorus showed careful training and conscientious study under Mr. Mees, the director. The work of the chorus unaccompanied was excellent. Mr. Fred Denison played the accompaniments well.

The Albanian Concert Company will give a concert December 27 at the Madison Avenue Reformed Church.

The Maud Powell String Quartet gave a concert here last week. Miss Powell's and Mr. Miersch's solos were excellent.

Mr. John L. Gartland, leader of the Tenth Regiment Band and orchestra, has been deposed, and Mr. Louis Hinckleman has been appointed temporary manager. January 1 a new leader will be appointed. The members of the band are reticent and will say nothing for publication, but the main grievance against Mr. Gartland was this: The band was incorporated as the Tenth Regiment Band and on every occasion Mr. Gartland put himself forward and called the band Gartland's Band. The members complained and, receiving no satisfaction, voted Mr. Gartland from the leadership.

Mr. Gartland holds a lease of the band room and is going to form an opposition orchestra. ALFRED S. BENDELL.

ANN ARBOR.

ANN ARBOR, Mich., Dec. 20, 1894.

PERHAPS the highest price audience that ever graced University Hall, in Ann Arbor, assembled December 14 at the dedication of the Columbian organ, recently erected in the hall. For many years it has been the desire of those interested in the university that a large organ be purchased. Professor Frieze, a cultured musician, first president of the University Musical Society, and at one time president of the university, did much before his death to awaken the necessary interest. When the opportunity was presented last spring to secure this fine organ Professors Stanley and Kelsey headed a committee of interested persons, and began to solicit subscriptions. The university, being a State institution, could not assist directly in this enterprise. In June sufficient funds had been subscribed to enable the committee to contract for the organ. Soon after the workmen from Farrand & Votey, its builders, began the work of erecting the organ in its new home. As the instrument neared completion great preparations were made for its dedication. Special committees made up of the alumni in various cities began taking subscriptions for seats at the opening concert. The citizens of Detroit showed a special interest in this direction. A delegation of over 200 prominent citizens of Detroit was present in a body to listen to the dedicatory exercises.

At 8 o'clock Professor Kelsey, of the Musical Society; President Angell, of the University; John T. Rich, Governor of Michigan; Gen. Russell A. Alger, and Prof. A. A. Stanley seated themselves on the platform. Professor Kelsey presented the organ to the university, with a request that it be forever known as the Frieze Memorial Organ. President Angell, who accepted it on behalf of the university, highly complimented Prof. Calvin B.

Cady, formerly professor of music in the university, and paid a glowing tribute to the late Doctor Frieze, who, more than any other person, laid the foundation for advanced musical culture in Ann Arbor. His Excellency Governor Rich, in accepting the organ in behalf of the State, said it was fitting that the instrument which had been heard and played upon by people from all parts of the world should be placed in the hall of the university, which was famous in all civilized countries. General Alger, for the people, expressed in a few words how music was the one art which all united in believing the first in this and future worlds. At the close of the General's remarks, the audience of 3,000 people joined in singing the dedicatory ode, written especially for the occasion. When Professor Stanley seated himself at the organ he was greeted with cheers. The full program was:

Prelude and fugue, G minor.....
Aria..... Bach
Pastorale.....
Andante, from Symphony in C..... Beethoven
(Adapted by A. A. Stanley.)
Sonata C minor, op. 183..... Merkel
Allegro, andante, allegro.

Adagio in B major (from sixth organ symphony)..... Widor
Fantasia in E minor, "The Storm"..... Lemmens
Intermezzo, from "Lakme"..... Delibes
Grand processional march (from "Queen of Sheba")..... Gounod
"Old Hundred".....

The program had been chosen to show to the best advantage the wonderful possibilities of the superb organ. Professor Stanley, though the organ had been completed but a few hours, showed himself a master of the combinations and played the entire program in superb style. Particularly delightful was his own arrangement of the andante from Beethoven's symphony in C. In this was shown the wonderful orchestral qualities of the organ. Over \$5,000 was realized from the concert, and the organ is practically free from debt.

Mr. Albert Jonas, director of the piano department in the School of Music, has been engaged as soloist with the Thomas Orchestra in April. January 11 he gives a piano recital in the Choral Union course, in which much interest is being manifested.

The Choral Union, which this year consists of upward of 350 voices, is rehearsing the "Gallia," by Gounod; "Fair Ellen," by Max Bruch, and the Forty-second Psalm, by Mendelssohn, which are to be given at the concert in February. This chorus, under Professor Stanley's direction, is doing excellent work. Great preparations are being made for the second May festival, and it is expected that in popularity it will exceed that of last spring. ELSIE.

MONTREAL.

MONTREAL, Que., December 15, 1894.

"SI J'ÉTAIS ROI," an opera comique in three acts, by Adam, was produced the first time last Thursday, "gala night" at the Theatre Francais. The following was the cast: "La Princesse Nemea," Mme. Boit; "Zélide," Mme. Degoyon; "Zéporis," M. Boit; "Moussoul," M. Vissiere; "Kadour," M. Geraizer; "Pifear," M. Fétis; "Zizel," M. Girard.

The performance was a success. Mme. Boit was in splendid form and sang her parts artistically. Mme. Degoyon also acquitted herself in her minor parts satisfactorily. M. Vissiere made a noble "Moussoul," and sang with pathos and dignity. The rest of the cast was good. The setting and the costumes were excellent. The orchestra was first-class and the applause frequent and spontaneous.

Last Friday evening a concert of vocal and instrumental music was given at the Windsor Hall for the benefit of L'Union Nationale Française Benevolent Society. It was announced as a Th. Dubois Festival. A large and fashionable audience attended. Among those who participated were:

Mrs. U. Boucher, Miss M. Evans, Miss Gill, Miss M. Jensen, Miss J. Munro, Miss V. Desjardins, Mrs. W. A. Humphrey, Miss L. Taschereau, Mrs. C. O. Lamontagne, Miss E. Young, Miss Maud Burdette, Miss A. Herbert, Mrs. W. Villeneuve, Miss E. Bissonnette, Miss E. Walker, Mr. Ed. Lebel, Mr. R. Bourdon, Mr. Ed. Clarke, Mr. R. Bourdon, Mr. F. Pelletier, Mr. E. Duquette, Mr. Jos. Saucier, Mr. A. K. Fiske and Mr. J. J. Goulet, violinist.

The latter played the melody for violin and tarantelle in a superb style. Mr. Emery Lavigne played the accompaniment most satisfactorily.

The following operas will be given at the Theatre Française next week: Monday, "Barbe Bleue;" Tuesday, "Si j'étais Roi;" Wednesday, comedy; Thursday, Friday and Saturday, "Le Petit Duc;" Saturday matinée, "La Mascotte."

H. B. COHN.

NEW HAVEN.

NEW HAVEN, Conn., December 20.

THE Gounod Society, under the direction of Signor Agramonte, gave Handel's "Messiah" at the Hyperion Theatre Tuesday afternoon and evening before large and representative audiences. The soloists were Mme. Lillian Nordica, soprano; Mme. Zippora Monteith, soprano; Miss Carlotta Devignes, contralto; Mr. William Reiger, tenor, and Mr. Max Heinrich, bass. The growth of the Gounod Society has been interesting and the management is deserving of praise, for New Haven now has a chorus of 250 of the best singers in the city. It is the society's intention to offer "The Messiah" each year at Christmastide.

The performance as a whole was satisfactory, the chorus, with the exception of the tenor, doing better work than that of last season. The choruses sang with intelligence. The one thing to be regretted, especially in the chorus "Behold the Lamb of God," was the extremely slow tempo which Mr. Agramonte insisted upon and which made the work exceedingly difficult. The grand "Hallelujah" chorus with its magnificent harmonic effects was sung with accuracy and finish, but it lacked that

breadth and volume that we might expect from so large and well balanced a chorus. Then, too, the organ was sadly missed, the orchestral accompaniment being scarcely sufficient. The exquisite Pastoral Symphony was intelligently played by the Germania Orchestra, but again the slow, monotonous tempo which Mr. Agramonte seems bound to adhere to made the dainty bit wearisome.

Of course the interest of the musical audience was centred in Mme. Nordica, this being her first appearance in this city in oratorio work. She sang the aria "He shall Feed His Flock" with finish, taste and feeling.

Miss Carlotta Devignes made her first appearance in New Haven, and while her voice is young, she did excellent work.

Mr. William Rieger, the tenor, has improved greatly since his last appearance here, and although in "Comfort ye my people" he was at variance with the key, he sang the air "Behold, and see if there is any sorrow" with intense dramatic feeling and tenderness. He sang the arias as a rule smoothly and with intelligence and ease.

The oratorio singer of the evening was Mr. Max Heinrich, who artistically sang the many difficult arias demanded of him.

The Gounod Society has reason to be proud of its success Tuesday evening, and is to be congratulated for its ambition and daring in bringing to New Haven such an expensive array of soloists. In April the oratorio of "St. Paul" will be offered, the rehearsals to begin January 14. JANE MARLIN.

Foreign Notes.

Nikita.—Nikita scored a splendid success in the twenty-two times she interpreted "Mignon" at the Paris Opéra Comique, and the statement of the receipts proves that she was the drawing card. She never had less than 5,000 francs at any one performance, whereas "Les Pêcheurs de Perles" with Calvé in the cast fell to less than 2,500 francs, and Carvalho was obliged to withdraw the opera. The charming American diva has been re-engaged and will make her re-entrée in the rôle of "Lakmé" upon her return to Paris from Russia.

A Bust to Mercadante.—The Communal Council of Altamura has decided next year to celebrate the centenary of Mercadante's birth (December 17, 1795) by a grand festival and by the erection of the bust in memory of the composer.

A Strauss Operetta.—An operetta by Herr Oscar Strauss has recently been produced with success at Pressburg. The work is said to show considerable talent and originality.

A Rubinstein Prize.—The Academy of Singing at Vienna has decided to offer a prize in memory of the late Anton Rubinstein, and to organize a grand concert for this purpose.

Liszt's Statue.—A committee has been formed under the patronage of the Grand Duke of Saxe-Weimar for the purpose of erecting at Weimar a statue of Franz Liszt.

Unsuccessful.—"Sainte Foix," an opera in one act, words by Hans Wolzogen and music by Hans Sommer, has been unsuccessful at the Munich Opera House.

"Gloria" by Brüll.—The Viennese composer, Ignaz Brüll, has recently completed an opera which will probably be entitled "Gloria." The libretto is by Signor Menasci.

In Memoriam.—In a large number of the towns of Germany the death of Rubinstein has been commemorated by the performance of one or other of his symphonic works. At Vienna the Society of Music Lovers gave a concert on the 2d instant, at which choruses from the composer's "Tower of Babel" were performed.

Amsterdam.—At the new and magnificent opera house in Amsterdam is to be produced February 1 Wagner's "Siegfried." Max Alvary has been invited to sing the title rôle and to take charge of the stage management. The decorations are painted by Burghart, in Vienna.

Prague.—Director Angelo Neumann will produce in Prague for the first time in the German language "Hunyadi Lazlo," the opera by the late Franz Erkel. The opera has had over three hundred representations in Hungarian at Budapest, but "Hunyadi" is now announced for production later in Germany.

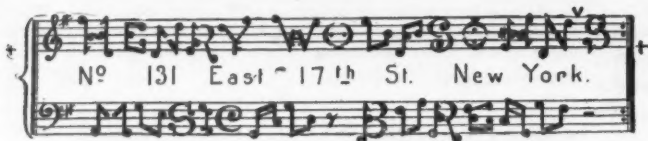
Ratcliff.—Mascagni has an original opening for "Ratcliff," which is to have its first performance on any stage at Berlin. Two taps are heard behind the scene, the curtain goes up, and shows the crazy nurse of the heroine gazing into space throughout the whole overture. This glides without a break into her song, as in Wagner's "Flying Dutchman."

A New Opera.—"A Venetian Wedding," an opera in one act by Max Tentsch, has been accepted for a first hearing at Lübeck. The composer resides in Vienna.

Louis Lombard.—Mr. Lombard, of the Utica Conservatory of Music, is in town, and can be seen at the Hotel Waldorf until January 1.

Horton Corbett.—Horton Corbett, late of the Cathedral, Montreal, and Church of the Ascension, Buffalo, has been appointed organist and director of St. Peter's Episcopal Church, Baltimore.

WOLFSOHN'S MUSICAL BUREAU ITEMS.



BY special arrangement made with THE MUSICAL COURIER, HENRY WOLFSOHN will have each week a page devoted to matters of interest in the musical world appertaining principally to the artists under his direct management, not however excluding others. This is an important move, as by an agreement with a syndicate of the leading papers in the United States, these notices will be copied simultaneously in the Sunday editions of the large newspapers in all parts of the country, as their musical editors will have THE MUSICAL COURIER sent to them every week, calling special attention to the musical items. They will also be mailed weekly to all the Conductors, Musical Societies and Music Festival Committees. This will afford an opportunity to our best artists to gain publicity in the right direction, these notices being circulated through a news medium having a weekly circulation of over 15,000 copies.

Emma Juch appeared last week, the first time in New York this season, at the Harlem Philharmonic, December 19 and 20, when she sang the aria from Massenet's "Cid," "Pleurez mes yeux," and the prayer and scene from Weber's "Freischütz." The latter was sung by special request. This week she will sing in "The Messiah" in Washington, and later in the season Mme. Juch will very likely be heard in a number of song recitals.

Josef Hollman, who will arrive here about the middle of January, has almost all his time booked up to the middle of March. He will play in Providence, Boston, Columbus, Cincinnati, St. Louis, and very likely in Chicago. He will also be heard in several concerts in New York, for which the dates are not positively settled. Mr. Hollman will also play in a number of chamber music concerts, which are to be arranged in conjunction with César Thomson and a renowned pianist.

Miss Adele Lais Baldwin has appeared successfully in several "Messiah" performances and a number of other concerts during the last few weeks. This favorite contralto will form a vocal quartet for the purpose of giving ballad concerts in New York and vicinity, her church engagement preventing her from making a more extensive tour.

"**Mara**," the sensational opera, by Ferdinand Hummel, was produced with immense success last Saturday in the Freundschaft Club House, under the direction of Anton Seidl. The cast, an exceedingly strong one, was as follows: "Mara," Miss Eleanor Meridith; "Eddin," Signor Montegriffo; "Djul," Mr. Heinrich Meyn, and "Dimitri," Little Edna Springer. A male chorus and orchestra of fifty assisted. It is to be hoped that this opera, which is given in most of the large European opera houses, will have a public production.

Perry Averill has made a splendid impression in his song recital, and may be considered one of our best English ballad singers. The

young artist contemplates a short tour in the early spring, but will very likely return to opera during this summer, having received several offers.

Elsa Kutscherra is still out West filling a number of engagements. She sang in St. Louis with César Thomson, and in a number of concerts with the Sutro Sisters in Chicago; also in a private concert arranged by the Evanston Club. She will return early next week and remain here until the opening of the German opera season.

Dr. Carl Duft, who has just returned from Chicago where he sang in "The Messiah" with the Apollo Club, will go West again this week to sing the same work with the Pittsburg Mozart Club and the St. Louis Oratorio Society. The latter will be under the leadership of Mr. Alfred Ernst, who has but recently located in that city as conductor of the Oratorio and Symphony Society.

Mme. Nordica sang in New Haven last week to crowded houses. She will sing this evening the part of "Valentine" in the "Huguenots," together with the phenomenal Star cast. She has offers for a large number of concerts, which her arduous operatic work prevents her accepting during the opera season.

Victor Herbert will make a short trip with the Gilmore Band early in February, visiting some of the larger Western and Southern cities. Mr. John Mahnken, the manager of the band, has just returned to the city, preparing the tour. Mme. Louise Natali, the well-known prima donna, has been engaged as soloist.

Rosa Linde has given a number of concerts lately with the cornetist Signor Couturier, and the pianist Mr. Alfred Gori. The company will resume its work during January and has already arranged for protracted tours in New York State and Pennsylvania.

Adele Aus der Ohe will either play the Tchaikowsky or Schumann concerto at the

next Brooklyn Philharmonic Society event with the Boston Symphony Orchestra, January 8 and 9. Miss Aus der Ohe will also give a number of piano recitals this year in New York, Boston and Philadelphia; the dates, however, have not been arranged yet, but will very likely be in February.

J. H. McKinley has been engaged to sing Saint-Saëns' "Samson and Dalilah" in Oberlin and will sing the same work in four other cities during the season. He is now justly considered one of the best oratorio tenors in this country, and is a most desirable artist for oratorio and festival work.

Katherine Wadsworth has been remarkably successful with the Maud Powell Quartet and has also been engaged for their spring tour during the month of February. Concerning her the Rochester "Press" recently said:

Last night's concert brought to the immense audience an unknown singer, Mrs. Wadsworth, whose beautiful fresh voice and magnificent execution have seldom been surpassed.

Cesar Thomson will be the soloist of the next Philharmonic concerts, January 11 and 12. He will also play in Chickering Hall with the American Symphony Orchestra January 17, and after that will give a number of chamber music soirées, together with a number of renowned artists, one of whom will be Josef Hollman.

Gertrude May Stein sang with great success last week in the Madison Square Garden Concert Hall, at the concert given by the Temple Emanuel Sisterhood and also in "The Messiah" at Providence. She will sing in the same work in Plainfield this evening, and next month has been engaged by the Brooklyn Art Society for a matinée and evening concert.

Sofie Scalchi will very likely not remain in this country after the close of the opera season, having received flattering offers from Colonel Mapleson for his London opera season, to be followed by a concert tour through the English provinces.



MUSICAL INSTRUMENTS



This Paper has the Largest Guaranteed Circulation of any Journal in the Music Trade.

NOTICE.

New subscribers to insure prompt delivery of THE MUSICAL COURIER should remit the amount of their subscription with the order.

AS Christmas of this year and the first day of 1895 both fall upon a Tuesday, which is the chief press day of THE MUSICAL COURIER, this issue of the paper and that of January 2, 1895, will both be 24 hours late in reaching subscribers. If the delay exceeds that time it is not the fault of the publishers, but is probably to be blamed to the extraordinary amount of mail matter handled during the holidays by the New York City Post Office, which is self-confessedly unable with its present facilities and appropriations to cope with it.

DEALERS should send for a sample Jewett piano from the Jewett Piano Co., of Leominster, Mass. Just send for one and try it. That's all.

SOMEONE in Boston (we believe he is using it) asked us the other day if we had any objection to publishing our opinion of the Wessell action. Not a particle; not one bit. It is a first-class action. We should make fools of ourselves if we said anything else. If the Wessell action were not first-class there would be no first-class actions here at all. Oh, no! we are not stultifying ourselves. Always the truth.

ERNEST KNABE left to his two sons, Ernest J. and William, over one million dollars outside of real estate. There is a great chance for these young men to go ahead and do something worthy of the name they bear. They cannot do anything with the present Knabe piano, that is sure. The critics are telling the truth, and the truth should always be accepted at its full value. Have the two young men the capacity to do this?

ALONG-HEADED business man—E. A. Potter, of Lyon, Potter & Co., Chicago. Mr. Potter has no grievances; has no criticisms to make just now, and is contented to accept the situation. As it is the season for compliments we offer our congratulations, and hope the new year will give him as much fun as the old year furnished him. At the same time he will accept our apology for reminding him that reciprocity is a good American principle. We are not averse to New Year's congratulations ourselves.

WE learn that another stage has been reached in the Automaton Piano Company v. Hupfeld proceedings. The Automaton Piano Company, having been unable to collect its judgment for costs against Ludwig Hupfeld, has issued an attachment against the property of Hupfeld, which it is now claimed is in the possession of Blasius & Sons, of Philadelphia. The Automaton Piano Company seems determined to force the issue in this matter. Five complete pianos and attachments were sold from the company's store last week. The new treadle device is bringing the attachment into great favor.

THE Wissner concert grand piano is a better instrument than some of the pianos made by the old line makers of great reputation.

IF you want to see some handsome small grands with beautiful tone qualities just pay a visit to the warerooms of Kranich & Bach in this city.

LUDWIG & CO. have been so busy this month that Mr. Ludwig declares he has not found a minute to spend for pleasure—"too busy to eat sometimes," as he puts it. This young firm has certainly had a remarkable trade record.

M. R. A. M. WRIGHT, of the Manufacturers Piano Company, Chicago, has been in town since last Friday on an important matter in connection with the "Big Four." We merely desire to reiterate that Mr. Wright has one of the best minds in the piano trade to-day.

TAKE a Briggs piano; take it apart; look carefully into its constituent elements; then try it; play it and test it (if you know how); put it next to some of the so-called leaders and then come to your own conclusion about dealers paying \$300 to \$500 for a name. Nonsense!

IT is surprising to see the wonderful progress the Merrill piano has made in so short a time; but when you consider the fine quality of the instrument it is not, for everybody cannot say too much in its favor. It is indeed a beautiful piano, and those who haven't seen it should do so.

DECKER BROTHERS are rejoicing over a splendid holiday trade. An elegant line of their instruments is on exhibition at their Union square warerooms. They are all beautiful specimens of high class work. It is an inspiration to see such pleasing illustrations of the piano makers' art.

S. E. CLARK & CO., of Detroit, have leased one of the most attractive Woodward avenue buildings, five stories and basement, and will get into that thoroughfare as quickly as the repairs and improvements can be made. Steinway, Gildemeester & Kroeger, Colby, and we believe Kurtzmann pianos are the chief factors of the house.

FROM inside information we should judge that the bargain sale of the stock of pianos and musical goods of the Max Meyer & Bro. Co., Omaha, to the Department store of Hayden Bros. was not a voluntary step, but brought about by bank pressure. A Western dealer writes to us: "These Department stores are the biggest kind of trusts and monopolies, and if they once get a grip on the piano and organ manufacturers, good-by for good." Another dealer writes: "I cannot fight a Department store, and I would first chop wood before I should take such salary as Meyer takes from Hayden Bros. to assume charge of their piano department." Another one writes: "I cannot sell pianos against the Dry Goods house here; they sold a man furniture and bedding to-day to furnish a house and made enough to throw in a piano; they actually sold the piano at factory cost. It means death to me."

THE Vose & Sons Piano Company, of Boston, is preparing a New Year's surprise. It will be pleasant to contemplate, and it will make a large number of people happy. We can say nothing regarding it until a later day, but then we shall have lots to say about it. There is no use guessing, for no one can find out what it is.

HAZELTON BROTHERS have removed the agency of the Hazelton piano at Philadelphia from Blasius & Sons and given it to Mr. M. H. Williamson, who originally held it. The change from Williamson to the Blasius people did not benefit the Hazelton pianos as far as sales were concerned; but how could the Blasius people do anything for the Hazelton when they are advertising and naturally pushing their own piano?

M. R. J. LLEWELLYN SMITH, of Smith & Nixon's Louisville house, will remove to Cincinnati about February 1 to become more closely identified with the business and to relieve Mr. Ebersole, whose time is now devoted to a great extent to the Smith & Nixon Chicago factory. This will also divide the work of the partners more uniformly. The Louisville house has now become so thoroughly organized that its operations can be conducted from Cincinnati.

THEY are full fledged piano manufacturers, the house of Smith & Nixon; are they not? was the question. Yes sir; they have a thoroughly equipped factory at Columbia Heights, near Chicago, and they are putting from 15 to 20 Smith & Nixon pianos on the market every week, and next year they will average 30 a week. We respectfully call the attention of the trade to the peculiarly attractive case designs of the Smith & Nixon. Just take a look at this feature.

M. R. CALVIN WHITNEY, of the A. B. Chase Co., of Norwalk, Ohio, was East last week, and returned to his home in time for the holidays. The A. B. Chase piano is continuing its career as one of the very choicest modern pianos, built upon the best theories and provided with the means to give to the cultured musician what he longs for in a piano. If some of the old line makers who are living to-day on a reputation merely would go to work and produce pianos of the quality of the A. B. Chase they would not be subjected to the severe criticisms which must necessarily be uttered against them.

M. R. E. P. MASON, president of the Mason & Hamlin Company, of Boston, was in town last week, and on Thursday evening was the guest of his uncle, Mr. William Mason, at a reception given to Bernhard Stavenhagen, the celebrated pianist. How many men are there to-day in the piano manufacturing business who have the musical culture Mr. Mason possesses, and who can play the piano as he does? If Mr. Mason were to decide to do so he could successfully cope with the leading native pianists and teachers. He is endowed with an exquisite touch and great technical facility, and is a deep and ardent musical student. These are a few of the reasons why his company produces such excellent and meritorious grand pianos—grand pianos destined to become famous.

KNABE CRITICISMS.

Piano Not Satisfactory.

New York "Evening Post," December 18.

One thing, however, must be said now. Mr. Stavenhagen was hampered by the choice of an inferior instrument. Foreign critics speak above all things of his beautiful tone and the hundred nuances of his touch; of this important element of pianism one could not judge last evening, as he had a piano without a soul, a piano whose short, hard tones had no singing and carrying qualities. It was sensuous beauty that was lacking in his playing, and the sensuous beauty and orchestral richness of his tone are precisely what his foreign critics have most praised him for.

New York "Sun," December 19.

Stavenhagen is, however, terribly handicapped in the latter quality, production of different shadings of tone, by a piano utterly inadequate to the demands of a concert room or of a virtuoso. There is no resonance in the instrument, and the action is both shallow and disobedient. Under such circumstances it is quite impossible that the artist should feel at ease or do himself justice. In the Liszt compositions he was apparently most perfectly in his element, the Twelfth Rhapsody especially proving a magnificent piece of brilliant playing in spite of every drawback caused by a lack of strength and sonority in the piano. It is difficult to rate him absolutely while he is contending with unpropitious surroundings.

Harry Freund's Weekly, Dec. 19.

A well known artist from Europe was heard in public some days ago, and used at his performance a concert grand, which, by reason of its lack of tone quality, proved a detriment to the player and greatly hampered his performance. When a manufacturer is responsible for the use of his piano in public and criticism is invited, such opinion can only be founded upon the impression made on the critic by the instrument used. In this instance we refer to Mr. Bernhard Stavenhagen's use of the Knabe piano at Carnegie Hall on the evening of the 12th inst. The artist possesses great talent and remarkable technical execution, but was heard to much disadvantage owing to the "woody" tone of the piano, which proved a serious obstacle to his interpretations.

Philadelphia "Call," December 18.

The rather poor instrument at his command.

Philadelphia "Telegraph," December 18.

The pianist was compelled to use an instrument of indifferent quality.

Philadelphia "Record," December 18.

The piano used was not responsive to all the demands made upon it.

Philadelphia "North American," December 18.

He was embarrassed by a lack of proper facilities and was placed at a disadvantage by the wretched character of the instrument provided for his use.

MR. STAVENHAGEN has certainly been laboring under the most disheartening discouragements, but no more so than his predecessors who used the Knabe piano in concerts, all of whom for that reason alone have been exiled from the American concert stage, with but one international exception, and that is Xaver Scharwenka, who remains with us here, but who has adopted another make of pianos.

It is truly a sorrowful condition, but it could not be discarded any longer by the press—this propulsion upon the musical platform of an instrument unfit for artistic work. And in conjunction with this matter it seems proper to call attention to one of the most regrettable circumstances ever associated with the history of music in America, and that is the unfortunate error made by that exceptional artist Eugen d'Albert, who also closed his career here on the Knabe piano. D'Albert, who had been playing the Steinway piano, for unknown and undefinable reasons, on the very eve of his departure for Europe, suddenly gave a testimonial to the Knabe house, although he had had no experience of any moment with the Knabe piano. Whatever the motive may have been, his conduct subjected him virtually to ostracism on his return to this country, when he played the Knabe piano for financial considerations.

He became a failure just as Grunfeld became a failure on the same piano, and just as Scharwenka fared upon it, and just as now Stavenhagen fails upon it. Mr. D'Albert proved conclusively in practical results that his testimonial was not worthy of him, for he could make no success with the very piano he stated to be the best made here.

It is significant, but it is true, that no great pianist ever succeeded with the Knabe piano, but this was unavoidable. The reasons are plentiful and to an expert judge apparent. The Knabe house has been developing under a continuous ray of good fortune unhampered by any serious competition in its own section, where sectionalism under the guise of patriotism has favored the enterprise.

Only during recent years the Knabes have gone

forth to invade the national domain on a large scale, chiefly through the tremendous energy and the intellectual guidance of the house of Lyon & Healy, of Chicago. It was only a matter of time then for the Knabe to become subjected to the test of comparative merit, and when that was made the Knabe piano could not stand the test—as we now see.

The very best friends of the house have suggested and advised and pleaded always for the purpose and object of taking the piano out of its old rut and modernizing it. But to no avail. What had been considered good enough 25 or 20 years ago was considered as perfectly adapted for the present and no attention was paid to the voice of the friend or the advanced character of the modern piano which is constantly threatening the old line of conservative piano makers.

Mr. Keidel, who controls the destinies of the Knabe house, a gentleman of many acquirements and a man of a keen sense of honor, could not be prevailed upon to sever him himself from the old Knabe tradition, and no one could shake his confidence in the Knabe piano, nor is it probable that he will now adopt the views of the critics, all of whom unquestionably mean it well with him and his house, for if not why would they or should they criticize?

If any critic has any interest against the Knabe piano the one and only thing for him to do is to praise it, and thus insure the continuance of the present unsatisfactory methods producing the present unsatisfactory pianos. Those who mean it well with Mr. Keidel and his pianos will tell him truthfully that they are not even good enough to be ranked among the second class of American pianos.

There are pianos made now selling at wholesale for \$185 that have a better touch and a more musical quality of tone than the Knabe, and as to finish are far ahead of the Knabe. If we were challenged to make a practical test of this we would make it, not cheerfully, for we do not propose to do anything to the detriment of the Knabe house or any other, but we could at any time make the test, and we could make it readily in piano warehouses where Knabe pianos are now sold as leaders contrary to right and to justice toward less known but more progressive makers.

Will They Improve?

The question then is: "Will the Knabe pianos be changed for the better?" They cannot continue in the present manner and retain their place among the leaders. In fact that position is now lost. It remains with the house to show the inclination to reconquer it.

If Mr. Keidel refuses to introduce new factory methods, new scales and a new system in harmony with first-class practices, will the sons of the late Ernest Knabe submit or will they retire or will they manifest any decision to assume control? These are matters that interest every Knabe agent in the United States.

The men in the piano trade cannot afford to spend thousands of dollars annually to advertise a piano which will not indorse in its capacities the claims put forth. No one can afford to do this with the Knabe piano now. It must be made a better piano or it must be contented to be ranked where its merits place it, and there can be no arbitrary ranking; the piano will rank itself.

As a matter of justice we call the attention of the Knabe house to the younger element of American piano makers, and ask whether because of the old tradition these men should any longer submit to be ranked as makers of pianos below the Knabe standard when the test proves conclusively that they make better pianos than the Knabe.

Should we mention their names? Their pianos were not known a dozen years ago. Yes, we can pick out a number of pianos made by manufacturers who were not in the piano manufacturing business a dozen years ago, whose pianos are far superior to the Knabe pianos to-day. How much longer can any musical journal afford to remain quiet as to such conditions? How much longer can the respect, the consideration of an old house like the Knabe intervene between it and the publication of the truth? This present situation was inevitable and was created by the Knabe piano itself.

As was said last week, the barrier of tradition is broken down. It will no longer be considered as conclusive that because a piano factory is fifty years old its pianos are therefore and in consequence thereof among the great leaders. That impression has been swept away. There is no possibility of resurrecting it,

but there is a chance for the Knabe piano to be replaced in the first rank, but only after the Knabe piano is made as first-class pianos should now be made.

HAPPY NEW YEAR.

IN closing the fifteenth year of *THE MUSICAL COURIER* we desire to say that we shall do our utmost, beginning immediately if not sooner, to insure the continuation of this paper for at least fifteen years more. By that time those of us who have not landed on the other side will be old enough to take life easier than we have in the work of producing this paper every week, and those who then will still be young enough to pursue the task will have it easier than we have had it.

It has been hard work, this process of building up a large newspaper property, work of a steady, unremitting kind unknown to those who work by the clock; but we should be false to the facts if we did not admit that the paper is one of the most solid and substantial journalistic institutions in this country. There are only five weekly papers in this city whose total business in 1894 was as large or larger than that of *THE MUSICAL COURIER*. The money paid out weekly by this paper keeps more than 150 people in weekly salary, not counting the men at the paper mills who make our paper.

However, the object of these few lines is to wish everyone a Happy New Year, and not only a happy but a busy and at the same time contented era, during which he or she can add another twelve months to the endless reckoning without feeling after they are passed that they must be regretted. Let the year be one without regrets.

A CURIOUS REQUEST.

A NUMBER of piano manufacturers were the recipients recently of a letter of which the following is a copy:

NASHVILLE, Tenn.,

Messrs.

GENTLEMEN—For three or four years we ran the Starr piano in our different houses as ———, buying it as low as ———. The present manufacturers and dealers of the Starr piano are representing it as the equal of such pianos as the Mehlin, Emerson, Hazelton, &c., and we feel that it is an unjust position for it to occupy. We have written to all the manufacturers of good pianos and asked them their candid opinion as to how they think the Starr piano should be graded in the piano world—whether high grade, medium or cheap—and we have gotten expressions from each and every one we have written to. We would esteem it a personal favor if you would write us and state just what you think of the piano, giving us your honest and candid opinion in regard to it. Thanking you in advance, we are,

Very truly yours,

R. DORMAN & Co.

We should very much like to see the letters of the various piano manufacturers in which they set forth their opinions of the Starr piano, and at the same time, while piano manufacturers are engaged in this kind of a task (provided the above letter is truthful), we should also like to see the letters of the Starr Piano Company, giving their opinions of the various pianos made by those firms who are said to have replied to the above letter of Dorman & Co.

Of what value is the opinion of any piano manufacturer of the pianos of another make? Who cares? What does Mehlin care about the Emerson opinion of the Hazelton piano or Hazelton care about the Starr opinion of the Behr piano, or Behr care about the Sohmer opinion of the Sohmer piano? What does Briggs care whether Starr cares that Emerson has expressed an opinion of Steck for giving his views on the Chickering? Poppycocky!

The viciousness of the above letter of Dorman & Co. consists of the fact that in it the wholesale price of the Starr piano is given to competitors of the Starr, although we very naturally eliminated the figures in printing the Dorman letter. Dorman had no right under any circumstances to mention that figure, and we believe the Starr Piano Company has a very good case against Dorman as it now stands. The animus is understood when we take into consideration that Dorman's competitor at Nashville—Jesse French—is interested in the Starr piano. Any effort to make use of the letters sent to Dorman by piano manufacturers should be suppressed legally, and the Jesse French concern will find in consulting an attorney that they can legally put a stop to that kind of business.

—The Brown & Horton Piano Company, of Bucyrus, Ohio, has received a plot of ground for factory purposes, as well as a cash bonus, from the citizens of that town.

SOLD OUT.**Change at Omaha.**

FOR more than six months rumors have been afloat regarding the Max Meyer & Bros. Co., of Omaha, and the intention of the concern to quit its musical instrument section. This intention finally became a fact a few days ago, when the whole stock of pianos and organs and a lot of new and old accumulated musical merchandise was disposed of to the large department firm of Hayden Bros., of that city, who for some time have been in the piano business with the Chickering piano as the leader. The sum of \$10,000 was at once paid down, and probably by this time the balance of the purchase money has already been paid, for Hayden Bros., who are quoted as worth from \$300,000 to \$500,000, are not short of funds. Thus the old house of Max Meyer & Bro. passes out of the music line.

Adolph Meyer has accepted an engagement as manager of the music department of Hayden Brothers. Max and Moritz Meyer continue in the old business of cigars, tobacco, jewelry, &c. The instruments formerly represented by the Meyer Company were the Steinway, Vose, Knabe, Ivers & Pond, Sterling pianos; Vocalion, and Story & Clark organs. Hayden Brothers have been in correspondence with these firms with the object of acquiring the representation of these instruments, and this brings us down to the chief matter resulting from this transfer.

The Department Store.

It was generally surmised that Steinway & Sons would not give their representation to a Department firm, but inquiry at the office disclosed that correspondence was in progress and that it was probable, or at least possible, that Hayden Brothers would secure the Steinway representation. Chickering & Sons are already represented by the Hayden Department house.

The Department firm of Brown & Thompson, at Springfield, Mass., handles the Weber and Shoninger pianos; the Department firm of Forbes & Wallace (same syndicate, we believe) handles the Wheelock and the Shoninger pianos. Should the firms who have had their instruments handled by the Max Meyer & Bros. Co. give the control of their product to the Hayden Bros. concern it would signify that the Department store has finally made an entering wedge into the piano and organ trade, and the future days of the small dealer would therefore look gloomier than ever.

Bloomington's large Department house in this city is handling stencil pianos now, and there is another Department house in Omaha selling pianos, the department being in charge of Mr. Woodbridge, one of the former firm of Woodbridge Bros.

How It Looks.

The business of Department houses is on a strictly cash basis; profits are therefore cut down, as the competition affects the condition. With only one Department house in each community selling pianos and organs, the profits would remain normal; with competition among themselves the Department stores would cut prices as they now do in Chicago, where they are continually engaged in selling sheet music below cost during certain days of the week, and where they have compelled Lyon & Healy to cut the prices of their popular sheet music.

The question is: "Can the piano and organ business stand such a cutting strain?" and furthermore: "Can first-class and second-class makers run the risk of the cut which is inevitable with the Department stores the moment competition comes into play?" How are the regular agents in adjoining territory going to endure that system? How can they maintain the instalment figures?

Some of the best salesmen in the piano line have now accepted places in the Department houses. They will certainly explain to purchasers the vast difference between a cash and an instalment price. They are no longer controlled by those mutual laws of protection that put all piano salesmen on an equal footing of self protection. They are hired to kill off the sales of the regular piano salesmen in the piano store. They can offer the instruments at lower prices because the Department store is running profitably, piano sales or no piano sales. They will explain this.

What is a firm like Hospe going to do at Omaha? What can Taylor or Pierce or Steinert do at Springfield, and Barker and Wander and Gallup & Metzger

at Hartford? The competition is unbearable and crushing.

The piano and organ trade must now take steps to assert itself, and, on the other hand, the manufacturer who has been straining his capital and his credit to protect the renewal dealer also has his grievances, and points to the fact that he is tired of such uncommercial methods and will sell his goods where there is a natural commercial market.

We are on the eve of a crisis.

\$75 PIANOS.

SEVENTY-FIVE dollars apiece is about the average wholesale price of the great raft of stencil pianos now found on sale in the piano warerooms in this country. The instruments are absolutely worthless as musical instruments, and dealers are asking all the way from \$100 to \$200 apiece for them or offering them as second hand bargains. We can on application at any time furnish the names of the manufacturers of these so-called pianos. They are sold as

Leland	pianos.
Steinberg	"
Blake	"
Lenox	"
Camp	"
Epworth	"
Brunswick	"
Twitchell	"
Rintelman	"
Bryant	"
Keystone	"
Kops	"
Conservatory	"
Wagner	"
Liszt	"
Mendelssohn	"
Lexington	"
Kensington	"
Mozart	"
Arion	"
Harmony	"
Imperial	"
Meyer & Weber	"
Safford	"
Beethoven	"
Steinmetz	"
Davis	"
L. Grunewald Co.	"
Bradford	"
Bedford	"
Florence	"
Harody & Harody	"
Hintermeister	"
Youman & Sons	"
Thompson	"
Merrefield	"

All these names and many others and the names of dealers upon them are fictitious so far as they indicate a factory, for there are no such factories.

Such pianos are bogus stencil truck and emanate from two or three Chicago factories, one little factory in Boston and five or six New York factories. None of the manufacturers making such goods has a name of any consequence as a maker of musical instruments, but merely as a producer of the cheapest kind of truck.

Dealers who are finding that their competitors are selling such stuff should, in each case, furnish us with the name of the purchaser. We will attend to the balance. Of course in case of competition before a sale is closed this paper can always be called into requisition.

It may be possible that this paper may not be able to stop the sale of such goods in quantities before a few failures have taken place, but it proposes to do its duty in the premises by warning every one against ealing in that kind of trash.

PLEASE observe the Chicago Cottage Organ Company in 1895 and you will learn something. A great, colossal concern it is now and growing with a rapidity unexcelled by any house in the trade. Observe the next year's record.

YOU can never persuade Crosby, of Bradbury, Webster and Henning fame, that business is bad. No matter what the condition of the market may be, Crosby refuses to see that trade is slow, and before you know it convinces you that however bad the market may be there are Bradbury pianos going out and being sold.

NO piano house in the country makes a greater study of piano cases than Decker Brothers do. Results show this.

IT never improves the tone or construction of a piano or organ to abuse the motives of the critic. Facts are facts. When a piano has no tone it has no tone, and tone cannot be provided for it by calling those critics names who say it has no tone. Is it not strange that outside of THE MUSICAL COURIER there is not one man associated with musical journalism who knows anything about tone, musically or scientifically? Not one. It is really an opera bouffe situation.

THE Sterling Co. placed the agency of the Sterling pianos with Messrs. E. Heuer & Co., of Mexico City, Mexico, a little more than one year ago. They received a letter from Messrs. Heuer & Co. last Friday in which they ordered 12 pianos, making in all 100 pianos sent to this firm since it took the agency. The following is taken from the letter above referred to:

I want to state to you that your pianos have given entire satisfaction in this country. I also can assure you that we expect a large business for the next year with your pianos.

Messrs. E. Heuer & Co. are the largest piano house in the Republic of Mexico, and are connected with one of the largest and best known houses in Hamburg, Germany. Mr. Ritz, of the Hamburg house, recently visited Mexico and the United States, spent a day at Derby, looking over the plant of the Sterling Co., and consummated arrangements for more extended trade with the Sterling.

Mechanical Music.

"WHAT for I look blue?" said the Professor. "I will tell you. I look blue because my beezeness is being—what you call him?—keeled out. No—ah, yes—knocked out by the maker of those stupid idiot mechanic instruments of music. There is no longer any need to learn the piano, for, see, all you do now is bring in telegraphique wires from the street and the piano will play itself. Organ—no. Buy some rolls of papaire and put him in the organ and turn the crank, so, and out will come anything you wish, from Strauss to Cherubini. Mandolin—no! For some much too clever Yankee has make another something which you shall button to the piano, and there, my faith! you have your mandolin. Zither—no! For there are the zithers now that you play with a steak. Chord of F, press this steak; chord of B, press that steak, and so on. There is no more need to learn anything.

"Mademoiselle say to me, 'Ah, Professor, why should I practice any more, when Mees So and So, who nevaire took the lesson in her life, has an electricque piano, which can play everything as well as you do when she press a leedle button?' And I say, 'Why, indeed?' Then madame say to me, 'Ah, Professor, I shall geeve up the mandolin, for I can put a leedle thing to the piano and make it play like the mandolin weeth two fingers.' And I say, 'Ah, so?' Then monsieur say, 'Professor, I guess I give up the organ thees winter and buy one of those windyphones like Billee Sweetzer have, where all you have to do is to move the feet and the musique come out joost as good as you play,' and I say, 'Was that so?'

"And it ees so. The mechanic music have knocked me out. There is no heart any more to learn anything that take time and patience when you can have all the good music that you like by pressing the leedle button and moving the feet. It ees not the music of the soul, to be sure; maybe it ees not the music of the expression; maybe it ees not music at all. Bah! who cares? All you want is the tune, just like the organ man and piano woman on the street. Arteest be dam! Vive la mechanic! I am going home to invent a violin electricque and an automatique flute that you shall play with the knees."—Sun."

DID YOU EVER

hear a maiden play The Maiden's Prayer with her foot holding the Forte Pedal down from start to finish, without you maiden effort to get away? Such a maiden ought to have Phelps Harmony Attachment maiden her piano and then she'd not maidenly discord because of incorrect pedaling. Maiden pianos to order by:

James & Holmstrom, N. York.
A. M. McPhail Piano Co., Boston.
Newby & Evans, New York.
Malcolm Love, Waterloo, N. Y.
J. H. PHELPS, SHARON, WIS.

DON'T DO IT.

THERE is a growing tendency among the ranks of supply men to accept pianos in lieu of cash or notes for varnish, veneers, plates, &c. Some men are making an extension of their business, or are trying to do so, by contracting for pianos in place of cash or notes when they sell supplies.

There is no man living who would not accept pianos when his customers could not pay cash. That is natural and along the lines of good business. But there is an objection to this when pianos thus taken are sold below the market price. Every piano thus sold is injuring someone in the business and the business at large. There is not the least objection to this mode of doing business when pianos are sold at the market price.

The great evil is to contract for pianos in order to sell more varnish, veneers, plates, &c. Why should a man go into the piano business when he is in the varnish, veneer, plate, &c., line? If he did it with all his customers there would be no evil. By doing it with a few he is discriminating against every other customer he has. Selling these pianos at wholesale—at less than their market price—is doing some house out of a sale. Imagine the feelings of house A, whose representative says he found that proprietor W of a varnish house had sold pianos of the manufacture of B at less than wholesale rates, when W sells varnish to both houses, gets cash from manufacturer A, and then goes abroad to ruin his trade selling pianos to his customer, pianos made by B, who does not pay in cash but in instruments.

Manufacturers who can do this with varnish, veneer or plate men are not to be blamed. It is legitimate though poor business, and will end in their ultimate ruin from the natural working of the laws of trade. The varnish, veneer or plate man who would do this is sensitive when censured, and resents any interference in his methods. Manufacturers who pay cash will get onto this and will drop varnish, veneer and plate men. Then there will be no cash coming in, and without that how can they go on making two sales to effect the cash for one? After awhile the varnish, veneer and plate men who do this will be the best sources from whom dealers can purchase pianos.

It is alleged that "Pop" Winslow is the chief operator in this line. The Rev. Mr. Houghton, of veneer fame, would not do it, for he is too conscientious. Neither would Mr. Daniel Treacy. There is nothing in it, and he knows it. He is too good a business man.

Perhaps the trade can now understand the meaning of the term "pop" as applied to Mr. Winslow, as by doing this fathering of pianos he becomes naturally the great "papa" of the piano trade.

Some time in the future, if this continues, there will appear in the trade papers the following advertisement:

SAM & POPP,
Manufacturers of
- - - VARNISH, - - -
And General Wholesale Agents
of
THE SNICK, THE KRACKER,
THE CROKER, THE KILLSO PIANOS.
All these pianos varnished by the Sam &
Popp varnish. Varnish sold for Cash;
Pianos on all the time you want,
with Renewals.

WHAT COULD BE DONE.

THROUGH the redistribution of some agencies in Colorado the Chickering piano may be lost to the Montelius Piano Company, of Denver, and consequently the Knabe Piano was viewed as a possible leader. Recent events have, however, changed this proposed scheme, and the Hallet & Davis piano will be the Montelius leader, and, we beg to ask, why not? The Hallet & Davis was sold as leader for 36 years by the W. W. Kimball Company, who made anywhere between \$500,000 and \$1,000,000 out of the deal. It was sold against all the leaders, and there were about 500 to 700 Hallet & Davis pianos sold annually in Chicago, when less than 20 Knabes were sold there before Lyon & Healy took that piano. Then, why is it not good enough as a leader for the Montelius Company, and what is the matter with Lyon & Healy?

No doubt it has now been decided to make the

Hallet & Davis the leader at Denver. The Hollenberg Music Company, of Little Rock, has made the Hallet & Davis the leader in Arkansas. The same piano is a leader in Cleveland, and is selling as such in Boston. This only goes to prove what can be done? Of course, the Knabe piano has been a leader for 55 years all over the country, which also shows what can be done. But these are other days.

Receiver Appointed.

LAWRENCE & SON PIANO COMPANY,
R. C. DAWES, Receiver,
MARIETTA, Ohio, December 18, 1894.

DEAR SIR—You are hereby notified that the undersigned has been appointed receiver of the Lawrence & Son Piano Company, by the Honorable Hiram L. Sibley, Judge of the Court of Common Pleas of Washington County, Ohio, and assumed control of their property December 15, 1894.

All creditors of the company are requested to submit at once a detailed statement of account under oath, and all debtors of the company are urged to adjust their accounts at once.

Respectfully,

R. C. DAWES, Receiver.

Brooks of Sterling.

DERBY, Conn., December 24, 1894.

Editors The Musical Courier:

MANY of our customers seem to have the impression that Mr. A. J. Brooks, who has so long represented us on the road, expects to give up his position and work exclusively in the interest of the Huntington Piano Company, of Shelton, Conn. We wish to say, however, this is erroneous, as Mr. Brooks will still continue to represent the Sterling the same as he has heretofore done. He can do this in connection with the business of the Huntington, as the difference of price in our goods and the Huntington is such as can cause no competition.

Very truly,

THE STERLING COMPANY.

Halifax Happenings.

HALIFAX, December 14, 1894.

THE business of W. H. Johnson Company (Limited) was established by W. H. Johnson twenty-one years ago. Early in 1894 the company was incorporated. Some strong manufacturers and capitalists associated themselves with the enterprise and formed the above company, at which time the purchase was made of the large six story building known as the "Duffus" property, located on Granville, Hollis and Buckingham streets, which gives a frontage on three streets and making without exception the finest music house in Canada. The building is fitted complete with elevator, electric lights, fine offices, &c. Mr. Johnson has always conducted his business on commercial principles, at all times trying to elevate the standing of his house. He has always carried a large line of goods manufactured by the most noted piano and organ makers of both Canada and the United States and has boasted of the fact that it was impossible to find a poor new instrument in his store, which claim seems to be well founded, from what your correspondent saw when visiting the establishment. Although they have felt the depression business is fair with this house, and they are looking forward to a good spring trade.

The Halifax Piano and Organ Company, J. E. Roy, proprietor, which is closing out its business, has been in the music trade about seven years. Previous to that Mr. Roy was in the sewing machine business. He retires with considerable money, made principally in the machine business.

James A. Fraser, formerly a piano manufacturer and dealer, has

closed his business and is now connected with the W. H. Johnson Company (Limited) as salesman. There were formerly eight or ten so-called music dealers in Halifax, but at present there is but one legitimate piano and organ house in the place handling pianos and organs exclusively and that is the W. H. Johnson Company (Limited). B. W. Allen, secretary and treasurer of the W. H. Johnson Company (Limited), was recently married and has just returned from Boston, where he spent his honeymoon.

Miller Brothers, pianos, organs and sewing machines, now doing business on Granville street, will remove to Barrington street January 1.

P. R.

The Autoharp.

THE wonderful success of the autoharp can be thoroughly understood when one contemplates the two elements which make this success possible—first, the instrument is susceptible of artistic handling. It is not a toy, but a musical instrument in the broad acceptance of the term. A new tone color has been added to the orchestra—a new tone color that musicians are recognizing by the advent of this instrument.

The second element in its success is the correct measure of handling it is receiving. A large and valuable advertising space is being used in the leading journals and periodicals.

This advertising work is particularly well done, and with the work of Alfred Dolge & Son in the trade is thoroughly effective. The result is what has been achieved.

The Future of Aluminum.

THE use of aluminum is becoming prominent. In Austria-Hungary a short time ago the metal was introduced in the army. The band of the Third Regiment of Infantry (the Archduke Charles Regiment) has used it in the manufacturing of drums, discarding the old fashioned brass metal.

The instruments have a neat appearance and are much lighter, and, according to experts, the timbre is more melodious. The regimental bands in garrison at Vienna have also received aluminum drums.

It is stated that this newly improved drum will shortly be supplied to the whole of the bands in the Austrian army. Perhaps in the near future the trombone and all other instruments now made of brass will give way to aluminum. "London Standard."

—Mrs. A. King, of Denver, for a long time of the King Music Company, is in Brooklyn visiting friends. Her daughter occupies a position in the Emerson School of Oratory in Boston.

PATENTS RECENTLY GRANTED.

- No. 530,188. Repeating Mechanism for Pianos.—Franz Lindner, Dresden, Germany. Filed July 3, 1894. Serial No. 516,457. Patented in Germany September 27, 1892, No. 74,725, and October 30, 1892, No. 72,928.
- No. 530,369. Attachment for Musical Instruments.—Lincoln Utt, Lexington, Mo. Filed July 9, 1894. Serial No. 516,964.
- No. 530,488. Bridge for Banjos.—Albert D. Grover, Malden, Mass. Filed March 24, 1894. Serial No. 504,899.
- No. 530,946. Rosin Pad for Use on Bows of Stringed Instruments.—Harrison H. Heskett, Minneapolis, Minn. Filed March 22, 1894. Serial No. 504,589.
- No. 531,036. Damper Attachment for Swiss Music Boxes.—William H. Hoschke, Brooklyn, N. Y. Filed March 23, 1894. Serial No. 504,792.
- No. 531,037. Automatic Musical Instrument.—William H. Hoschke, Brooklyn, N. Y. Filed April 7, 1894. Serial No. 505,694.
- No. 531,067. Piano Case.—Alfred J. Newby, New York, N. Y. Filed September 22, 1894. Serial No. 523,791.
- No. 531,077. Coupler for Organs.—Charles Wales, Detroit, Mich. Filed February 10, 1894. Serial No. 499,728.

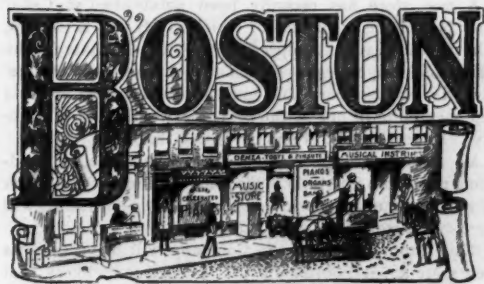
The Wonderful WEBER Tone

■ IS FOUND ONLY IN THE ■



■ PIANOS. ■

WAREROOMS: Fifth Avenue and 16th Street, NEW YORK.



BOSTON OFFICE MUSICAL COURIER,
17 BEACON STREET, December 22, 1894.

ALL the important references to Boston houses may be found in the general articles this week. There are no items of particular news.

A number of Boston people are about to organize a piano renting company to rent pianos only and not to sell. Sufficient capital will be put into the scheme to make it a success.

The Geo. S. Hutchings Church Organ Company is building a large three manual organ for Dr. Houghton's church in New York city, which will be finished in January. Also a three manual tubular pneumatic organ for First Presbyterian Church in Rochester, N. Y. Also two manual organ for Unitarian church, Somerville; two manual tubular pneumatic for St. Matthew's, Worcester; very large two manual for Second Congregational Church, Bridgeport; three manual, First Universalist Church, Roxbury. They shipped one on Thursday to Pasadena, Cal., for All Saints' Church, and one is being erected now in Pasadena, Cal. They are just completing an organ with two faces for St. John's Church, Providence, R. I.; one in the chancel, and one in the gallery, 150 feet apart, the one in the gallery electrically connected with the one in the chancel. The organ is to be exhibited January 27 by Richard Henry Warren, of New York city.

Mr. J. K. M. Gill, the new manager in Chicago for Mason & Hamlin, can be addressed at that point after January 2.

Mr. J. O. Nelson, who left for Sweden last October to look after the interests of Mason & Hamlin, is having great success, and reports business in excellent condition.

C. C. Guilford, of the Vose & Sons retail wareroom, was in New York last Monday.

Elias Howe has removed the retail department to the first floor, thus now occupying three floors of the building.

Ed. Peyson, of the Emerson Piano Company, is coming in from the road via Charleston, Richmond and Washington.

The Crown Catalogues.

MR. GEO. P. BENT, proprietor of the "Crown" pianos and organs, is sending catalogues of those goods to the trade. Mr. Bent has a good deal to say regarding "Crown" goods, and says it in his usual characteristic manner. The "Crown" pianos are discussed in one catalogue and the "Crown" organs in another, while accompanying them is a large pamphlet relative to the record of the "Crown" goods at the World's Columbian Exposition. The pamphlet has been written about before and needs but the passing comment that the more one looks at this record the greater one wonders at the work Mr. Bent did for his instruments in placing them where hundreds of thousands could see and admire them, and for which work Mr. Bent received so many flattering letters from commissioners and judges.

The "Crown" organ catalogue shows that great care has been given to the designing of new and extremely handsome cases. Among the styles illustrated there is not one that is not a triumph of the case designer's art. This record shows Mr. Bent's progressive spirit. THE MUSICAL COURIER has again and again advocated a radical change in case work for organs. The sphere of the cabinet organ is changing, and handsome cases are necessary to keep the prestige of the organ from being rendered nil by the competition of the cheap piano. The descriptive part of the catalogue is thoroughly comprehensive and complete.

The piano catalogue shows four styles of uprights, which may be had in all the woods. The "Crown" pianos show as high architectural skill as the "Crown" organs. The catalogue devotes much space to the "orchestral attachment and practice clavier," which is in the better styles. The piano catalogue is as complete as that of the organ, and the keynote of it is in the introduction Mr. Bent has written for it. It is found below:

The candle is out, the electric light shines; the stage coach has gone, the steam car is here; the mails still carry messages, but in case of haste or importance use the wire; messenger boys "still live and (slowly) move and have their being," but the telephone has put

most of them out of a job; the phonograph and kinetoscope are here to stay, and we think now we could hardly live without them, and wonder how we did live before they came, only a very few years ago; improvement has gone on in almost every line, marked improvement too, except in the piano. For years that industry has lain dormant, or practically so, in so far as marked improvements or innovations were concerned. The trade has kept on trading on reputations of the past, and the question has seemed to be, not how good is such and such a piano, or what new and worthy features has it? but how old is it? Is it the make mother had? Is it made by men born in stage coach times and who work and think at the pace considered rapid at their birth, but very slow now?

A new era in the piano trade has come, it's the "Crown;" a marked improvement has been made in the "Crown"—a sensation created by the "Crown" (many years after the last one before). This piano, the "Crown," is selling because the world moves, because piano buyers begin to use their reason and begin to ask how good is this piano now offered to me, and are ceasing to ask how old is the man or the house that makes it; the era of progress in the piano has come and come to stay in answer to the crying demand of the people for it—change was wanted, the old things, good in their day, must give way to the new and better ones—onward, upward, Excelsior is the cry! "Crown" is at the top!!

Following on the triumphs of 1893 at the World's Fair, where the "Crown" piano secured a medal of the highest honor and was granted a diploma stronger than that of any of its competitors, where it was chosen over all others for 71 rooms in 32 State and foreign buildings, where words seem to fail to express the admiration felt for it by the 371 officials of the Fair who used and heard it there, and who testified in writing to its merits, and many of whom then and since have bought the "Crown" as a further evidence that it was considered by them the best—following all those successes of the year 1893 I brought out in 1894 the "Crown" orchestral attachment and practice clavier, which has made the greatest sensation and the greatest success known to the piano trade in many years.

It is "multum in parvo" in that the buyer gets in and with and for the price of a first-class piano a good substitute for the harp, price say \$600; a zither, price say \$50; a guitar, price say \$35; a mandolin, price say \$35; a spinet, price say \$—; a harpsichord, price say \$—; a clavichord, price say \$—; a music box, price say \$35; a banjo, price say \$20; a bagpipe, price say \$50; a practice clavier, price say \$75.

This new and very great improvement in the piano has attracted so much attention and has given such great satisfaction that the "question of the hour" with me has come to be, "How can I make them fast enough to supply the demand?" and "To whom shall I give the agency for it, for all dealers seem to want it and need it, in the cities, towns, counties and countries of the world?" As an answer to the first question I am building a new factory, 125x100 feet, six stories and basement, which I shall soon occupy; as an answer to the second question I give the agency to solid, progressive, enterprising and active dealers who will appreciate and push a piano which is "up to date" and "on top," and which is not tied to the traditions and myths of the past. "No fossils need apply!" Ginger and genius will find an opening for the expansion of their faculties right here.

Meritorious Merrill.

IT has been the pleasure of THE MUSICAL COURIER to speak frequently of the artistic merit of the Merrill piano. It is an instrument satisfying to critical musicians, and therefore is appreciated by this paper. There has been issued a handsome illustrated souvenir of these artistic instruments.

Like everything the Merrill Piano Company produces the catalogue conforms to the standard of good typography, as the pianos illustrated and described do to the musical standard. This trade list is printed on supercalendered paper. The cover is beautifully lithographed in colors, and the design is highly artistic. The illustrations of piano styles are particularly well executed. The letter press displays great taste in the selection of type as well as clarity of press work. It is a worthy exponent of an artistic instrument.

How About This?

JUDGE ARCHIBALD rendered a very important judgment December 13 in the case of Evans v. Prudhomme, and Willis intervenant. This was a seizure for rent and the point to be decided was whether a piano claimed by the intervenant as his property was exempt from the seizure. This piano was bought from the intervenant by the defendant on what is generally known as the instalment plan, which, according to the terms of the contract, constitutes a mere rental, leaving the vendor proprietor of the article until all the instalments have actually been paid.

The court held that the terms and circumstances of the transaction made it a real sale instead of a rental in the sense of the law, and the piano thus placed in defendant's premises could not be held to be there temporarily only, and under such conditions as to bring it under the heading of articles exempted from seizure. The intervention must therefore be dismissed. An appeal is to be taken from the judgment.

—The Edwards Music Store, at 30 East Federal street, is a new concern at Youngstown, Ohio. Mr. W. J. Edwards and Mr. John Sherman are the partners.

—F. C. Henderson & Co., at Mansfield, Ohio, have dissolved partnership, and in future the business will be conducted under the firm name of A. W. Brinkerhoff & Sons.

WANTED—A good combination sheet music and piano salesman, who plays the piano well and has some experience with teachers' trade, may secure a position by writing Ludden & Bates, Main House, Savannah, Ga.

WANTED—Salesman to take our guitars and mandolins, with patent metal finger board, &c.—best selling goods in the market—as a side line on commission. The Wolfram Guitar Company, Columbus, Ohio.

100,000

Readers a Week.

THIS paper is now read by 100,000 people every week. It does not appeal to an indiscriminate mass, but to a distinct and special class of readers, comprising on the average an intellectually higher grade of citizens and families than is reached by other publications.

There is not one man or woman in the musical higher life of America who is not a regular reader of this journal; there is not one man or woman interested in matters pertaining to the creation and commercial handling of musical instruments who does not read this paper with similar regularity.

It is admitted to be the most remarkable weekly publication in America and Europe to-day, and in addition to its home office here it has its own offices in Boston, Chicago, London, Berlin, Paris and Leipzig.

The circulation of the paper having increased to an extent far beyond the expectations of its advertisers, the expense of the publication having increased enormously, and the general influence of the paper having made it more valuable, it becomes essential to advance the rates of advertising from January 1. Due notice will be issued to individual advertisers, most of whom will naturally remain in these columns at higher rates, under the universal law of advertising, which makes high priced advertising in a largely circulating paper cheaper than cheap advertising in new, untried or small sheets conducted on speculative prospects and without capital to meet the emergencies and necessities of modern journalism.

The Hotel Piano.

OH, the drawing room piano, fell instrument of torture! A popular writer, in view of the fact that nobody had ever seen a dead postboy or the carcass of a donkey, once suggested the possibility of their going off together, a senile cavalcade bound for some mysterious limbo. We need not wonder what becomes of old and worthless pianos, their evident destiny being to assist in furnishing the rooms of season hotels. There their cracked sounding boards, rusty wires and failing actions find an asylum. I wish it could be truthfully added that they find peace also—that idle fingers cease from troubling and the hammers are at rest.

Unhappily to a sensible proportion of hotel guests a piano is a piano, and its machinery, in whatever degree of ramshackle, exists for action. I know one hotel which lays itself out as a hospital for incurables. There is a hopeless case in each sitting room, and sometimes on rainy days, when guests become desperate, these poor old moribunds are shaken up and buffeted, the hotel resounding with cries of agony.—St. Joseph "News."

Tables of Importance.

(COMPILED BY THE MUSICAL COURIER.)

IMPORTS OF MUSICAL INSTRUMENTS.							
Month ending	October	31, 1893				\$20,013	
		31, 1894				90,322	
Ten months ending	October	31, 1893				714,879	
		31, 1894				474,857	
EXPORTS OF MUSICAL INSTRUMENTS.							
		ORGANS.		PIANOS.		ALL OTHERS AND PARTS OF.	TOTALS
		No.	Value.	No.	Value.		
						Value.	Value.
Month ending	October	1,110	\$70,587	55	\$16,988	\$21,920	\$109,495
Month ending	October	1,153	71,678	101	30,018	18,265	119,961
Ten months ending	October 31, 1893	8,286	572,134	906	304,566	179,612	1,056,312
Ten months ending	October 31, 1894	7,383	450,450	629	179,017	103,195	831,662

MALCOLM LOVE PIANOS.

A High Grade Piano, equal to any!

MANUFACTURED BY

WATERLOO ORGAN CO., Waterloo, N. Y.

We invite correspondence from Dealers in localities where we are not represented.



CHICAGO OFFICE OF
THE MUSICAL COURIER, 236 Wabash Avenue,
December 22, 1894.

TWO of our best American billiard experts recently came into court and asked for an injunction against a billiard table manufacturing concern for using their names testifying to the merits of the goods. Both experts testified that they had never indorsed said manufactured article.

Many of our expert pianists would undoubtedly desire to be in a like position and withdraw their testimonials from certain pianos. As it is, their names are found as indorsing instruments of many different makers, and in some instances, notably where the indorsement is several years old, the date is left blank, which creates an impression that the testimonial is of more recent date than it really is.

The indorsement of a good pianist necessarily carries more weight than the testimonial of any other class of people, even including the great singers. It would not be a bad idea, therefore, if the pianist could have some sort of a string tied to his testimonial that would compel the manufacturer who holds an old indorsement to cease publishing the same. Many pianists no doubt wish they were in the same boat with the billiard experts spoken of.

Business.

Mr. P. J. Healy is a walking encyclopædia in relation to the music business in this country for many, many years. He is well posted on the statistics of the trade, and a conversation with him gives one a very clear idea of the present condition of business, and particularly so as compared with former years.

Mr. Healy says that the present practice of keeping open evenings just before the holidays is not a profitable custom, but in the case of his house it is an absolute necessity at the present time that clerks in some of his departments should work evenings in order to keep up with the demands of the trade. The factory employees also are obliged to work nights.

In regard to the piano trade he reports a 50 per cent. increase over the year 1893, but somewhat of a decrease as compared with 1892. As an indication of the demand for low priced instruments, second-hand goods, &c., the house is completely exhausted, and telegraphic demands for low grade instruments to Eastern manufacturers have not availed in producing the goods desired. Only one house was able to meet the demands for pianos which were hastily telegraphed for by Lyon & Healy. There is no doubt that all the houses have done much better than they had cause for expecting, and Lyon & Healy is not the only house short of stock made by the present demands.

Messrs. Julius Bauer & Co. is one of the houses who will fall far behind on some styles of their own manufacture, notwithstanding that their factory has been rushed to keep up with the requirements.

House & Davis' Progress.

The House & Davis Piano Company announces that its new factory will be finished and ready for occupancy about January 10. This factory is said to be one of the finest in the country. It is situated, as has been said before, at Desplaines, which is only about 3 miles out of the city limits.

It will be connected with two railroads by switches, and will be much handier to ship from than the majority of the factories in the city. The present factory, owing to the great demand for the company's goods, is now being run 14 hours every day in the week.

The house has just published a very handsome calendar for 1895.

Twenty-five Dollars for an Idea.

The Ann Arbor Organ Company, of Ann Arbor, Mich., sole factors for the Clifford piano, are willing to buy ideas and pay cash for them. They offer \$25 in cash for the most desirable catch line for the Clifford piano. Competition is open for everybody and ideas are solicited. If there be a second catch line of special merit the sum of \$10 will be given for it. The following are the conditions: By catch line is meant a phrase such as "You press the button, we do the rest" of the Kodak Company; or "Good morning, have you used Pears' soap?" These lines should not be less than five (5), and not more than ten (10) words. The following ideas are offered: "Keep your eye on the Clifford piano"; "Best, because built best"; "The Clifford tone is the tone you have looked for." Any person can submit as many lines as he may choose. Each catch line must be inclosed in a separate envelope and signed by a fictitious name and addressed to the Ann Arbor Organ Company, Ann Arbor, Mich. Another envelope containing the fictitious name and the correct name and address of the sender shall be addressed to the Clifford Piano Company, Ann Arbor, Mich. The envelopes containing the fictitious names will first be opened, the others remaining sealed. When the best line has been chosen, the second envelopes will be opened and a draft sent to the author of the best line. A two cent stamp should be enclosed in each envelope for return reply.

A few facts regarding the Clifford piano may be of interest. The Clifford piano is manufactured by the Clifford Piano Company, of which Mr. Clifford C. Chickering, for 12 years employed in the factory of Chickering & Sons, of Boston, is general superintendent. Among the stockholders of the Clifford Piano Company are certain stockholders of the Ann Arbor Organ Company, which is sole general factor for the sale of the Clifford piano. The piano is of artistic design, is made of the very best material, and is destined to make a place for itself among the high grade pianos. Its beautiful tone is a source of favorable comment from all, and on its tone, more than perhaps any other point, do the manufacturers base their claim for superiority.

The Merrihew Piano.

The Western Cottage Organ Company, of Ottawa, has certified to a change of name to the Western Cottage Piano and Organ Company.

A change in the title of the above company was deemed necessary, as it had begun to manufacture pianos. Mr. Corl, formerly of Corl & Connell, Oregon, Ill., is the company's superintendent in the piano department, and we have heard that the piano is a fair instrument, but other people have represented the goods to be exceedingly common. We are certainly willing to take it for granted that the company is not making high grade pianos, that is without seeing them.

Rumors.

There is a rumor that a new manufacturing concern, with plenty of capital, is to be or has already been organized in this city. Mr. J. Greener, of Elmira, N. Y., is said to be the gentleman who has charge of drawing the scales, and that he has already completed scales for three uprights and one grand piano.

Rumors abound in this city just now, and some of them are rather startling, but so very unlikely to materialize that we do not feel like mentioning them or enlarging upon the subject.

A Few Items.

A gentleman who has just returned from the Twin Cities, and who claims to be well posted on business matters there, says that business in St. Paul is dull and, strange as it may appear, that it is fair in Minneapolis.

It is said that Mr. Raudenbush intends moving into a much larger and handsomer store about January 1. From the same gentleman we get the information that Mr. Loomis, in La Crosse, is doing an immense business.

It is also said that Mr. Bradford, of Milwaukee, has opened branch stores at La Crosse and Madison, a fact which we do not remember to have seen mentioned before.

A new store has recently been established in Cedar Rapids, Ia., the proprietor of which is Mr. S. K. Myers, who is also traveling representative in that State for the Chicago Cottage Organ Company. During Mr. Myers' absence he has a very able manager, Mrs. Myers, who is represented to be one of the best saleswomen in the country. At present Mr. Myers is visiting this city.

Mr. A. B. Smith, of Warren, Ohio, has rented a handsome new store in Akron, Ohio, and will remove his stock of goods to the latter place, and, as we understand it, will give up his store at Warren.

The Manufacturers Piano Company will move into its new store about February 1. It is more than likely that Mr. Chas. H. MacDonald, manager of the Pease Piano Company here, will about the same time take possession of his new store on Wabash avenue, which is the store now occupied by the Manufacturers Piano Company.

Personals.

Mr. P. J. Gildemeester, of Gildemeester & Kroeger, New York city, has been a recent visitor in the city, coming here from St. Louis, and previously from Cincinnati. Mr. Gildemeester says he has no special mission in this city, and that his concern is making and selling an increased number of instruments constantly. He mentioned places in the East, and particular places in the West, where the Gildemeester & Kroeger piano is finely represented, with the likelihood of its being still better represented in one of the larger cities not very far from New York. He is enthusiastic over his concert grands, and believes that his house is exceedingly fortunate in obtaining the services of such an able pianist to play them as Mr. Godowsky.

Mr. F. G. Smith, Jr., was again in the city. Their branch store here, which we recently mentioned as having been about doubled in size on the first floor, is now undergoing a series of decorations and improvements which will make it one of the handsomest stores here.

Mr. D. P. Faulds on account of failing health has severed his connection with Messrs. J. P. Simmons & Co., of Louisville, Ky.

Mr. M. R. Slocum has been back, and has gone to his home in Cleveland, Ohio, to remain over the holidays. Mr. Slocum, after the first of the year, will work the States of Ohio and West Virginia, which is all the territory he can attend to, and it is quite enough considering the business of the Chicago Cottage Organ Company in these States. He has had excellent success so far, and says the outlook is good for the future.

Mr. W. B. Sparkman, of Salt Lake City, Utah, has been in the city this week. It is an old story that business in Salt Lake City has been very dull recently, but Mr. Sparkman says it is again reviving.

Mr. Wright, of the Manufacturers Piano Company, is in New York, where he has gone to consult the home house relative to important moves here.

Mr. O. W. Williams, of the Hockett Brothers & Puntenny Company, Cincinnati, Ohio, has been a visitor here this week.

Mr. Alfred Shindler has just returned from a trip through Indiana and Michigan, where he met with splendid success. The wires were kept busy ordering goods for present demands.

Mr. A. J. Norris, traveling representative of the Mason & Hamlin Organ and Piano Company, of Boston, made a short stop in the city this week. He is on his way to the Pacific Coast.

DAVENPORT & TREACY,

Piano Plates

—AND—

PIANO HARDWARE,

Avenue D and 11th Street,

NEW YORK.

OUR BUSINESS—

PIANO CASES.

OUR ADDRESS—

PHELPS & LYDDON,

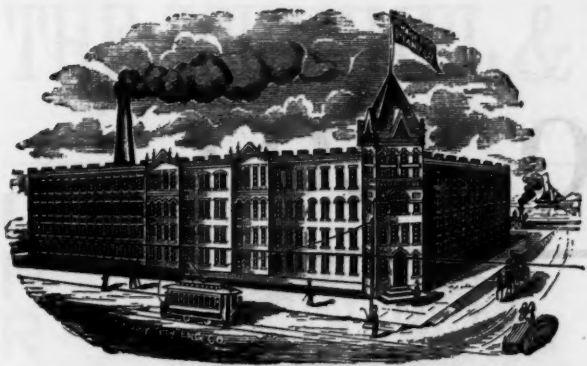
Cor. Allen and Main Sts.,
Rochester, N. Y.

P. J. Gildemeester, for Many Years Managing Partner of Messrs. Chickering & Sons.

Gildemeester & Kroeger

Henry Kroeger, for Twenty Years Superintendent of Factories of Messrs. Steinway & Sons.

Second Avenue and Twenty-first Street, New York.



CHASE BROS. PIANO CO.,

MANUFACTURERS OF

Grand and Upright Pianos.

MUSKEGON, MICH.

CHICAGO, ILL.

NEW ENGLAND PIANOS

LIVE WORKING AGENTS WANTED.
SEND FOR CATALOGUE. MAILED FREE.LARGEST PRODUCING PIANO FACTORIES IN THE WORLD.
MANUFACTURING THE ENTIRE PIANO.

Dealers looking for a first-class Piano that will yield a legitimate profit and give perfect satisfaction will be amply repaid by a careful investigation.

NEW ENGLAND PIANO CO., 32 GEORGE STREET, BOSTON.

Warerooms: 200 Tremont St., Boston—98 Fifth Ave., New York.

262 and 264 Wabash Avenue, CHICAGO, ILL.

Have you seen
THE NEW
SCALE

STERLING
PIANOS

FACTORIES
DERBY, CONN.

C. BECHSTEIN

GRAND
AND
UPRIGHT
PIANOS.

By Special Appointment to

His Majesty the Emperor of Germany, King of Prussia,
Her Majesty the Empress of Germany, Queen of Prussia,
Her Majesty the Queen of England,
Her Majesty the Empress-Queen Frederick of Germany,
His Royal Highness the Duke of Edinburgh, Duke of Saxe Coburg-Gotha,
Her Royal Highness the Princess Louise of England (Marchioness of Lorne).

Largest Factories in Europe.

LONDON, W.

40 WIGMORE STREET,

BERLIN, N.

5-7 JOHANNIS STRASSE.

THE VOCALION ORGAN.

THE MOST IMPORTANT AND BEAUTIFUL INVENTION
IN THE MUSICAL WORLD OF THE NINE-
TEENTH CENTURY.The Music Trade and Profession are invited to hear and inspect
this charming instrument as now manufactured at WORCESTER, MASS.

FOR CATALOGUES AND PRICES ADDRESS

THE MASON & RISCH VOCALION CO. (Limited),
Worcester, Mass.

NEW YORK WAREROOMS:

10 E. 16th St., between Fifth Ave. and Union Square.

CHICAGO WAREROOMS:

Lyon, Potter & Co., 174 Wabash Ave.

THE HIGH GRADE

Mehlin Pianos

Are the Most Improved &
BEST SELLING
HIGH GRADE PIANOS.
Strictly of the Highest Class and
just what you want for a LEADER.

Have you seen
OUR PATENT
INVERTED
GRAND

Western
Factory
Minneapolis, Minn.

Paul G. Mehlin & Sons
461-463-465-467 W. 40th ST.
COR. 10th AVE. NEW YORK

WEGMAN & CO.,

Piano Manufacturers.

ALL our Instruments contain the full Iron Frame with the Patent Tuning Pin.
The greatest invention of the age; any radical changes in the climate, heat or dampness cannot affect the standing in tune of our instruments and therefore we challenge the world that ours will excel any other.

AUBURN, N. Y.



JACOB DOLL,

MANUFACTURER OF

HIGH GRADE Grand and Upright Pianos.

OFFICE, FACTORY AND WAREROOMS:

Southern Boulevard, East 134th St. and Trinity Ave.,
NEW YORK.

BRIGGS PIANO Co.:

THE nicety of every part of your work goes to explain the perfection of results obtained in your piano. I find the instrument better adapted to the voice than any other I have heard. I give my hearty indorsement to the high standard of your pianos, and shall recommend them to all artists desiring the finest possible accompaniment for their voices

A. ROTOLI,

Vocal Instructor,

New England Conservatory of Music, Boston.

THE SCHIMMEL & NELSON PIANO CO.

MANUFACTURERS OF
Strictly High Grade
PIANOS.
SEND FOR CATALOGUE

FARIBAULT, MINN.

UNRIVALED



UNSURPASSED

THE COLBY PIANO CO.,

MANUFACTURERS OF

GRAND AND UPRIGHT PIANOS.

Factories and Main Offices: ERIE, PA.

CHICAGO: 327-329 WABASH AVENUE.

THE JULIUS N. BROWN CO., WESTERN AGENTS.

WRITE FOR CATALOGUE.

EDNA High Top Organs.
Chapel Organs.
Piano Cased Organs. **EDNA**

HIGH GRADE INSTRUMENTS ONLY.

THE EDNA PIANO AND ORGAN CO.,
MONROEVILLE, OHIO.

APPLY NOW FOR TERRITORY.

DO NOT CONFUSE THE

LEHR SEVEN OCTAVE PIANO STYLE ORGAN

WITH OTHER MAKES IMITATING IT.

THE LEHR opened the way for Seven Octave Organs and is far ahead of the procession in appearance, finish, tone and other improved qualities.

More sold than all other makes combined. THE LEHR IS THE STANDARD.

Address for Prices and New Catalogue,

H. LEHR & CO., Easton, Pa.



Have you seen our
- NEW CATALOGUE? -

If not, send for it.

Farrand & Votey Organ Co.,

Branch Offices: 1945 Park Avenue, New York.
269 Dearborn Street, Chicago.
36 6th Street, Pittsburg, Pa.

Detroit, Mich.

WE may be able to show you a thing or two about Organs if you will give us a chance by ordering a sample. Our Organs sell and satisfy.

THE ANN ARBOR ORGAN CO.,

High Grade Organ Makers,

ANN ARBOR, MICH, U. S. A.

R. SINGEWALD, DRESDEN, GERMANY,

MANUFACTURER AND LICENSEE OF

Accordions and Symphonion Music Boxes and
Victoria and Gloria Organettes. Greatest Novelties.

EXPORTER OF ALL KINDS OF MUSICAL INSTRUMENTS AND ARTICLES.

ILLUSTRATED CATALOGUE, WITH PRICES, FREE

ORGAN PIPES.

Wood and Metal. Flue and Reed. Voice or Unvoiced.
Front Pipes Decorated in the Highest Style of the Art.

PIPE ORGAN MATERIALS.

Keys, Pedals, Action Parts, Wires, &c. All guaranteed strictly first class.

SAMUEL PIERCE, Established 1847, **READING, MASS.**

MUSIC TRADE Credit Ratings

THOMPSON REPORTING CO.,

10 Tremont Street, - BOSTON, MASS

IN PRESS.

"JACINTA,"

Mexican Comic Opera by

... A. G. ROBYN,

Composer of "ANSWER."

HARRY PEPPER & CO.,

57 West 42d Street, New York City.

Arthur E. Thomas, - Manager.

ESTABLISHED 1856.

DAVID H. SCHMIDT,
(Successor to Schmidt & Co.)

FELT COVERER OF PIANOFORTE HAMMERS,

312-314 East 22d Street,
NEW YORK.

PATENTS

CHANDLER & CHANDLER,
Electrical and Mechanical Experts,
Counsellors in Patent Causes,
ATLANTIC BUILDING, WASHINGTON, D. C.
CORRESPONDENCE SOLICITED.

THE JAMES L. HAVEN CO., STOOLS

BENCHES



CABINETS

SCARFS

CINCINNATI, OHIO.

Write for Catalogue and Prices.

JARDINE & SON,

ORGAN BUILDERS,

818 & 820 East 59th St., New York.

LIST OF OUR LARGEST

GRAND ORGANS,

Fifth Ave. Cathedral, N. Y.,

4 manuals; St. George's Ch.,

N. Y.; St. Paul's M. E. Ch.,

N. Y.; Fifth Ave. Pres.

Ch., N. Y.; Brooklyn Taber-

nacle, 4; First Presbyterian,

Philadelphia, 3; Trinity Ch.,

San Francisco, 3; Christ Ch.,

New Orleans, 3; and Pitts-

burgh R. C. Cathedral, 4.



THE
MILLER ORGAN
IS THE
BEST
AND
Most Salable
ORGAN
OF
TO-DAY.

AGENTS WANTED Where we are not represented. Catalogue, &c., free.

MILLER ORGAN CO.,
LEBANON, PA.

NO ADVANCE IN SPITE OF THE TARIFF. No. 19 Violin E Strings.

STRONGEST IN THE WORLD



FOR
SALE
AT
ALL
MUSIC
STORES.

CAN'T SAW THEM OFF.

OUR NEW CATALOGUE NOW READY.

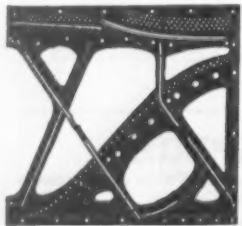
LAKE SIDE
PIANOS AND ORGANS
MANUFACTURED BY
TRYBER & SWEETLAND
246, 248 & 250 W. LAKE ST.
CHICAGO
CORRESPONDENCE INVITED.

HAMMACHER, SCHLEMMER & CO.

209 BOWERY, NEW YORK

Piano and Organ

CATALOGUES UPON APPLICATION.



WICKHAM, CHAPMAN & CO.
MANUFACTURERS OF
PIANO PLATES.
CAST, DRILLED, PINNED AND ORNAMENTED.
ALSO
PIANO HARDWARE
SPRINGFIELD, OHIO.

G. CHEVREL,

Designer and Maker of Artistic Marquetry.

GOLD MEDAL, PARIS EXPOSITION, 1889.

PANELS AND NAME BOARDS FOR PIANOS AND ORGANS A SPECIALTY.
PARIS, FRANCE.

SAMPLES ON HAND FOR INSPECTION AT

WILLIAM TONK & BRO., Agents for United States and Canada, 26 WARREN ST., NEW YORK.
271 WABASH AVE., CHICAGO.

Diamond Hard Oil Polish is used for Polishing, Reviving and Cleaning any Article having a Polished, Varnished or Oiled Surface.



FIRST PREMIUM, CONNECTICUT STATE FAIR,
1890, '91, '92 and '93.

HARTFORD DIAMOND POLISH CO.,
MANUFACTURERS,
HARTFORD, CONN., U. S. A.

Equally good for Pianos or Organs.

AGENTS WANTED

THE JEWETT UPRIGHT PIANOS.

Illustrated Catalogue and Price List on Application.

JEWETT PIANO CO., Manufacturers,
LEOMINSTER, MASS.

RICHARDSON

HIGHEST GRADE OF WORK.
PIANO
MANUFACTURERS,
Send for Estimates.
REASONABLE PRICES.

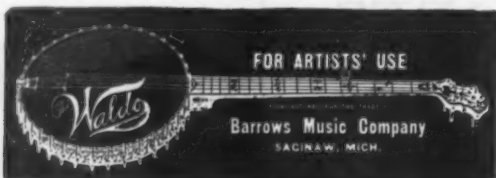
Piano Case Co.,
LEOMINSTER, MASS.

BABY, PARLOR AND CONCERT GRAND PIANO CASES A SPECIALTY.

Sounding Boards, Wrest Planks,

L. F. HEPBURN & CO.,
ROOM 79, BIBLE HOUSE, NEW YORK.

Factories and Mills - Stratford and Oregon, Fulton Co., N. Y.



FOR ARTISTS' USE

Barrows Music Company
SAGINAW, MICH.

F. MUEHLFELD & CO.,

Piano Manufacturers.

511 & 513 E. 137th St., NEW YORK.

ESTABLISHED 1846.



C. G. RÖDER,

LEIPSIK, GERMANY,

Music Engraving
and Printing,
Lithography and
Typography,

Begs to invite Music
Houses to apply for
Estimates of Manu-
scripts to be engraved
and printed. Most
perfect and quickest
execution; liberal
conditions.

LARGEST HOUSE for MUSIC ENGRAVING and PRINTING.

Specimens of Printing, Title Samples and Price List free on application.

WE MANUFACTURE THE

POOLE & STUART PIANOS.

Dealers will find them just what they want.

5 APPLETON ST., BOSTON, MASS.

ESTD **BASS STRINGS** 1867
PIANO CARVING
SAWED & ENGRAVED PANELS
FRANCIS RAMACCIOTTI
162 & 164 WEST 27th ST. N.Y.

Martin Piano Trucks,

THE ONLY PRACTICAL TRUCK MADE.

For catalogues and prices address

C. H. MARTIN & CO.,
SIOUX CITY, IA.

BUSINESS ESTABLISHED IN 1851.

The C. S. STONE

Piano Cases

ARE THE BEST.

ERVING, MASS.



C. F. HANSON & CO.,

MANUFACTURERS OF

INSTRUMENT COVERS

for Banjos, Guitars, Mandolins, etc., in Felt and Canvas
lined. We are well known to the Jobbing Trade as making the
best in the market. Our trade mark is on every button. Send
direct to us: 317 Main St., Worcester, Mass., or 178
Tremont St., Boston, Mass.

Piano Scales, Designs, Drawings AND PATTERNS

on hand and made to order. Regulating and

Repairing done.

HASTINGS & SON,

Experts in Piano Construction (over 30 years'
experience),
39 W. 125th Street, NEW YORK.

ISAAC I. COLE & SON

Manufacturers and Dealers in

VENEERS,

And Importers of

FANCY WOODS,

426 and 427 East Eighth St., East River,
NEW YORK.

ROBT. M. WEBB,

Felt Cloth and Punchings.

MAKER OF

PIANO HAMMERS.

SOLE AGENCY FOR

Billon's French Hammer Felt,

28 Union Square, NEW YORK.



G. O'CONOR

Manufacturer
and Carver

Piano Legs,

LYRES and

PILASTERS

IN A VARIETY OF
STYLES.Orders from dealers prompt
ly attended to.

FACTORY:

510 & 512 West 36th St.

Between 34th and 36th Aves.,
NEW YORK.

HINTS TO ADVERTISERS.

By Charles Austin Bates.

No. XLII.

IN order to make this department as useful as possible, and, to know that it is being made useful, correspondence is invited. If there are any questions about advertising which we can answer, we will be glad to do so. Advertisements sent in will be criticised and suggestions made for their improvement. In order that these ads. shall not go astray in the mails or among the mass of exchanges which come to this office, it is recommended that the advertisement be cut from the paper, marked with the name and date of issue and mailed to us under letter postage.

It is rather singular that these two advertisements should have appeared in the same paper, on the same date, one directly under the other, both occupying the same amount of space:

AN EXPENSIVE INSTRUMENT!

A piano isn't a cheap affair. It costs good money and a good deal of it to build a really good one. When you see a ridiculously low price on a new piano you can be sure there's something the matter with it. You can sometimes get a really good second-hand piano for little money. That's just because people like to wear the new off of things themselves.

That's why this Vose & Sons' piano in the bargain room is only \$350. It looks like new and plays like new and is almost new. If it really were new the price would be \$350. It's worth looking at—quick.

S. D. LAUTER CO.,
657-659 Broad Street.

An Imaginative Mind!

Imagination plays many a trick on us. Let a man go along the street perfectly comfortable and cool, let him look at some thermometer that registers 90 in the shade, off goes his overcoat and he'll begin to perspire like a rain-storm.

Imagination fools our pocketbooks once in a while, too. For instance, many people imagine it is impossible to buy a good, first-class, honest Piano for less than \$400, \$500 or \$600; that's where their imagination fools them. As an example, look at this Piano we sell for

\$225!

Cash, or for \$25 more, in monthly payments of \$7; examine it carefully, critically; see the size, 4 feet 9 inches high.

**Double Veneered Case,
Pure, Rich Tone,
French Repeating Action,
Guaranteed Six Years.**

It's a peerless Piano placed within the reach of the people at a popular price. Of course, the stool and silk plush scarf are included.

OPEN EVENINGS TILL JANUARY 1.

S. A. WARD,
CORNER BROAD AND NEW.

It seems that in Newark there is a slight difference of opinion. I think that these ads. are both good, although they contradict one another.

BOSTON, December 14, 1894.

Chas. Austin Bates, Esq., The Musical Courier, New York:

DEAR SIR—I have noticed in this week's issue of THE MUSICAL COURIER your criticisms of an advertising sheet which our advertising department has sent out. You will confer a favor if you will kindly publish in your columns of THE MUSICAL COURIER next week the following:

I think your argument is fallacious in holding that each one of the 40 advertisements in question should "embody the ideas which all of them are meant to express." As you are aware our business is manufacturing:

1. Grand and upright pianos.
2. List church organs.
3. Parlor organs.

You must realize and admit that when advertising a chapel or school organ, for instance, the advertisement should contain certain "ideas" not contained in an advertisement of our grand pianos in a symphony orchestra concert program.

Again, certain mediums, the "co-operative" lists, for instance, make excellent advertising for double reed parlor organs; whereas it would be absolutely throwing away money to advertise grands in such papers.

Again, it would do more harm than good, in our judgment, when advertising our piano in some of the high-class mediums to make mention of our lower priced organs which might be had on easy payments.

In other words the nature of our business requires that the reading matter of each advertisement should be appropriate to both the medium in which it is to appear and to the character of the person who is likely to read it. If you can write 40 Mason & Hamlin advertisements, each to "embody the ideas which all of them are meant to express," you can do something which, in our judgment, is at once undesirable and impossible. Very truly yours,

EDWARD P. MASON,

President Mason & Hamlin Organ and Piano Company.

Mr. Mason is partially right in his criticism of my criticism of the Mason & Hamlin advertisements.

In writing, I was thinking more particularly of the general typographical appearance of the advertisements, but with a slight modification my criticism on their want of concentration and similarity of ideas expressed will hold good.

If there are three lines of advertising to be done, then by all means have three separate and distinct series of ads., and throughout each series there should be systematic use made of the same general ideas. As I said before, if the ads. all have the same general appearance, each one will strengthen the other. They may be of all conceivable sizes and shapes, but all of them should retain the same general characteristics. The particular point that I was trying to make was that the ads. should have a style of their own, and should be so distinct in character that whenever one of them was seen, it would be recognized immediately as a Mason & Hamlin ad.

This would naturally apply also to the general ideas expressed. The advertising of John Wanamaker, of Philadelphia, is distinct and cannot be mistaken. There is what is known as "the Wanamaker style," which is more or less imitated all over the country. Certain advertising is described as an "imitation of Wanamaker's" or as being written in "the Wanamaker style." Down in Philadelphia Wanamaker sometimes advertises tin cups at two cents apiece, and at other times sealskin garments for a thousand dollars, but the style of composition used in the ad., and the general ideas and appearance both in the ad. and in the store, are the same in all departments.

I must still adhere to my original opinion that this particular sheet of Mason & Hamlin's ads. is most heterogeneous in character and appearance, and that both the style and matter of the ads. could be very much improved. Mason & Hamlin show commendable enterprise in getting out a sheet of ads. for the use of their agents, but the enterprise would be more profitable to both if it were carried just a little bit further, and a series of specially prepared ads. used.

As I have had occasion to remark before, it is not my purpose in criticising advertisements or methods to do anything other than offer assistance to dealers and manufacturers. It certainly makes no difference to me personally whether the advertising is good or bad. My criticism is wholly disinterested at all times, and as an honest expression of opinion, based upon long experience in advertising, it ought to be valuable. If it is not, no attention need be paid to it.

* * *

Out in Omaha, Neb., a large dry goods store has a music department. Here is the announcement of it. If the department stores over the country commence to handle pianos, there is likely to be some trouble ahead for the reg-

ular dealers. If the methods employed in managing the other departments are pursued in the piano department, we may expect to see a real revolution in piano selling. This Omaha house seems to have a list that covers all pos-

MUSIC DEPARTMENT.

We Sell!

BEST STANDARD PIANOS.

Special Holiday Prices on any of the following named Pianos. Now on sale in our music room.

Read the List:

CHICKERING,	STEINWAY,
DECKER BROS.,	KNABE,
LESTER,	VOSE,
NEW ENGLAND,	LELAND,
MCCAMMON,	GORDON,
MATHUSHEK,	BEHNING,
HENRY F. MILLER,	HALLETT & CUMSTON,
SMITH & BARNES,	GILBERT,
NEWBY & EVANS,	STRICH & ZEIDLER.

Before buying a cheap or medium grade piano, get our prices on the best known and best made piano in the world. We absolutely defy competition.

New Pianos to rent.
Piano tuning, \$1.50; work guaranteed.

5c.—SHEET MUSIC.—5c.

Call or write for our catalogue of Standard Sheet Music, embracing over 10,000 different selections, at 5c. per copy; by mail 6c. All the late sheet music, music books and folios at reduced prices.

Small Musical Merchandise.

Washburn Mandolins, \$22 up.	Autoharps, 8-bar, \$1.50 to \$2.85.
Washburn Guitars, \$22 up.	Autoharps, 5-bar, \$3.75 each.
Stewart Banjos, 10 up.	Accordions, 50c. up.
Violins—good—\$2.95 up.	Music Rolls, 35c., worth \$1.
Violins—better—\$5.50 up.	Music Boxes.
Violins—the best—\$12 up.	Music Boxes.

EVERYTHING.

sible requirements. All they need to do now to make the fur fly in Omaha is to advertise a \$900 Steinway piano reduced to \$399.98 cents, or perhaps they may say: "Here is a lot of \$400 Vose pianos which will go on the bargain table for Monday only at \$179.98." It really looks as if there might be trouble ahead.

* * *

Here is an advertisement which, although it has nothing particularly startling about it, is a very good one:

Buying a Piano.

- You have been thinking of buying a piano for a long time. If you keep putting it off you will never get it. Now is the time to buy, as winter is at hand; evenings are getting longer and you have more time to enjoy music. Call at our warerooms and we will show you some fine instruments. We can sell you a good piano for \$250, or a first-class one for more.
- Terms easy if desired. If you can't call write us for catalogues and prices.

Soule Piano and Organ Investment Co.,

Whipple-Freeman Block, BROCKTON.

One of the best things about it is that it gives a price on which people can figure if they choose.

* * *

The following probably is a good advertisement. The matter in it is first rate. It tells something definite and

THE AUTOMATION PIANO
IS TO BE FOUND IN THE WAREROOMS

of almost every reputable Piano House in New York City. 500 testimonials from prominent users. Write for Circulars.

FACTORY: 675 HUDSON ST.; WAREROOMS: 1199 BROADWAY, NEW YORK.

offers special inducements to visitors. The trouble with it is its appearance, and the responsibility of that lies largely with the paper in which it was published. There is not much of anything but big black type in any of the Cincinnati papers. It seems that in different cities different ideas

A MUSICAL EVENT AND FLOWERS FOR THE LADIES,

TO-MORROW, December 6, 1894,
From 9 A. M. to 9 P. M.

YOU ARE INVITED

To attend the Holiday Opening of the largest and finest assortment of Grand and Upright Pianos, in all styles of Plain and Fancy Cases in the choicest woods, that have ever been displayed at one time in this country.

These instruments have been especially selected for our Holiday trade, and whether you wish to invest

\$250 or \$1,350

in a New Upright or Grand, your fullest expectations may be realized.

We have also a separate department containing a number of slightly used and second-hand instruments, ranging in price from

\$75 to \$200

which can be exchanged at any time within ONE YEAR, when the same amount paid for them will be applied on the purchase of a new one.

CRAWFORD, EBERSOLE & SMITH,
(SMITH & NIXON),
76 and 78 WEST FOURTH STREET,

The only authorized Representatives in the city for the following Pianos:

STEINWAY,

GILDEMEESTER & KROEGER,

KURTZMANN

PIANOS. MASON & HAMLIN ORGANS,
and manufacturers of the

SMITH & NIXON PIANOS.

LEAVE ORDERS FOR HOLIDAY TUNING.

For Sheet Music and Musical Merchandise call on the GEO. B. JENNINGS CO.

of display type exist, and when one paper uses very black type, or very light type, all the other papers do the same thing. In Chicago, for instance, the Chicago "Herald" is the cleanest, prettiest paper in the world from a typographical standpoint. The other Chicago papers seem to make a greater or less effort to be as good looking as the "Herald."

In Cincinnati the "Enquirer" is the leading paper. There may be an uglier paper printed some place in the world, but if there is I have never seen it. The other Cincinnati papers emulate the example of the "Enquirer."

In this advertisement, the Detroit Music Company, certainly advertise the whole stock, but there is not any force in the ad. There is not any one point that is likely to catch in the reader's memory. The advertiser ought to have taken more space or mentioned fewer things. I do not ex-

actly catch the connection between music for Christmas presents and the Kinetoscope. Even with that left out, I should say that it would have been better to make the

Music for Christmas Presents.

Established 1840. FISCHEP
98,000 in Use. Low Prices. PIANOS!
Easy Terms

Have you seen the
KINETOSCOPE

On Exhibition at Our
Store?

DETROIT MUSIC CO.,

M. A. VAN WAGONER,
184 and 186 Woodward Ave.

Mandolins,
Guitars,
Banjos,
Autoharps,
General
Musical
Merchandise.

Music Boxes!

SYMPHONIUM

Plays any number
of tunes. . . .
\$5 UP . . .

headline read: "Musical Instruments for Christmas Presents." There isn't a word said about music in the whole ad. unless it is meant to cover that by saying "General Musical Merchandise." This space could have been used to much better advantage.

A Remarkable Automaton.

A WONDERFUL automaton has recently been privately exhibited in Paris by a rich old gentleman who has an inordinate taste for mechanical toys. The group represents a family of seven kittens, life size, and covered with real skin and with eyes of emerald set in pearly enamel. The cats are each engaged in playing upon a musical instrument—a flute, a zither, a violin, a drum, a harp, a horn, a cornet and an accordion.

All the instruments perfectly harmonize, and upon them the mechanical kittens play all kinds of music, including difficult operas. The mechanism is said to be similar to that of a music box. The automaton cost 80,000 frs. in Persia.

During the Year 1894.

THE Wiley B. Allen Company, in addition to having purchased the business of Messrs. Winter & Harper, and the entire stock of Hardman pianos from Messrs. W. T. Shanahan & Co., ordered and received from the East more pianos than all the other Portland music houses combined. Railroad officials will verify this statement, if necessary.

There are at least two good reasons for all this: First, either the Wiley B. Allen Company have the best and most desirable pianos to sell, or, second, they sell at lower prices and on the most favorable terms. Prospective buyers can draw their own conclusions.—Portland (Ore.) "Oregonian," December 16.

—The Corsicana Musical Company, with a capital stock of \$2,000, filed a charter December 8 at Austin, Tex. H. T. McCullom, R. M. Green, A. Bunet and others are the incorporators.

—Mr. Cameron, of the S. D. Lauter Company, of Newark, N. J., proposes to visit the Pacific Coast after the rush of the holiday trade has passed. We would not be surprised to see the Lauter Company open a Jersey City branch store after Mr. Cameron's return East.

Sterling.

RUFUS W. Blake is not only an organ manufacturer of great experience and a piano manufacturer with a comprehensive glance into the future, but he is also a philosopher. He refuses to be driven into any kind of hasty action; he calmly awaits the turn of events; he gives to all sides of an argument such weight and deliberation as the question calls for, and then he decides, and when once he decides that settles it.

He is backed and endorsed in his movements by Mason, one of those quiet and determined piano men who know exactly what the situation is, and between the two such a thing as an error of judgment is reduced to a minimum.

The business of the Sterling Company, which is supervised by these two men, has been exceedingly prosperous during 1894, and the year closes satisfactorily. The factory is in thorough disciplinary shape, and planned on a basis insuring a greater output of Sterling pianos for 1895 than have yet been made in any one year. Such changes of cases and construction as are contemplated will be announced in these columns at an early date.

Notice to Local Dealers.

SHOULD you come into competition with the Harmony piano, advertised by Bloomingdale Brothers, of this city, you can refer to THE MUSICAL COURIER, which states herewith that the Harmony is a low grade stencil, as all stencils are low grade, and that there is no Harmony piano factory. It is rather astonishing that a large house such as the Bloomingdales' should enter into a stencil scheme at this late day and identify its name with such stuff, and countenance the sale of such pianos at such terribly high figures.

—It is now said that Carl Hoffman, of Leavenworth, Kan., is to open a branch house at Kansas City after New Year's.

—William R. Gratz & Co., sole agents for the Symphonion Manufacturing Company, have moved from 430 Broome street to 18 East Fourteenth street, New York.

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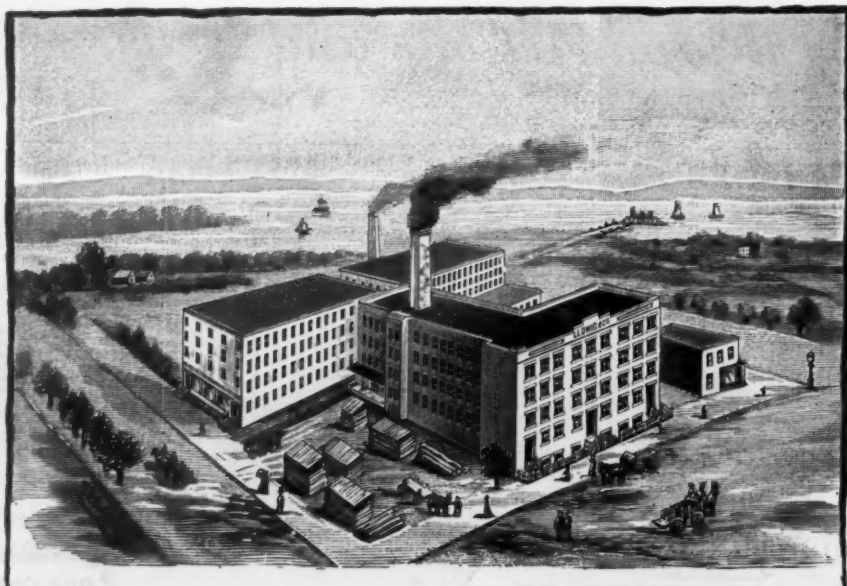
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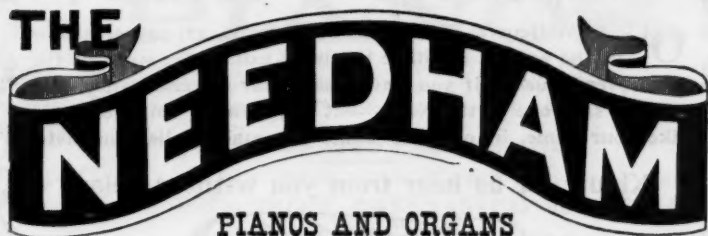
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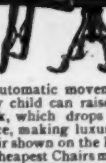
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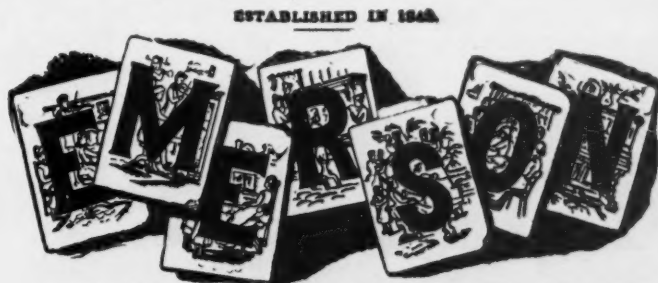
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